

MUSIC & DRAMA

INDEXED ✓

MUSICAL AMERICA

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HANS KINDLER

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Mona Paulee and Her Accompanist, Milne Charnley, on Either Side of Captain R. W. Wuest, U.S.N., at the U.S. Receiving Station in Brooklyn after a Concert. The Sign Reads "Bar Hours 1600-2300"—Navy Time (4 P. M. to 11 P. M.)



Eleanor Steber Watches Ambassador Dr. Wei Tao-Ming Point Out a Symbol of His Country at the Dedication of a Room for Children of Many Nations in the Brooklyn Jewish Hospital



The Signs on the New York College of Music Bulletin Board Announce Isidor Philipp's Formal Visit to the School, and Carl Hein, Director, Welcomes the Pianist

DO YOU BELIEVE IN SIGNS?



Karl Krueger, Detroit Conductor, with Sgt. Richard H. Baldwin, a Concert Pianist Who Will Appear with the Symphony, and Dr. A. G. Studer of the Y.M.C.A., Opening the Symphony Room at the USO. The Sign Reads: "This Piano Is Reserved for Classical Music Only".



Mary Van Kirk of the Metropolitan Signs the Guest Register of the Firestone Tire and Rubber Co. at Akron under the Eye of Her Father, J. W. Van Kirk, a Veteran of 25 Years Service with the Company. Miss Van Kirk Will Soon Sing on the Firestone Hour

MUSICAL AMERICA

Stokowski to Organize Symphony Orchestra For City Center

Conductor Offers Services as Musical Director without Pay—First Concert Is Planned for Date Early in March

LEOPOLD STOKOWSKI will organize and conduct an orchestra of 80 men and women, to be known as the New York City Symphony, sponsored by the City Center of Music and Drama, with the first concert planned for early March. In a statement made on Jan. 19 the conductor said that Mayor LaGuardia had suggested the formation of the orchestra. Mr. Stokowski will serve as musical director without salary and after he has fulfilled his present contracts will only take such guest engagements with other orchestras as will be necessary "to make a living".

Auditions were to be launched on Jan. 24 at the City Center. Membership will be open to musicians of both sexes and all races and creeds, the only condition being that they are members of the Musicians Union and that they be the best players available. Commenting on the fact that the first concert is scheduled for March, Mr. Stokowski said: "This idea that it takes years to make an orchestra really isn't so. We will be ready for an immediate presentation if we have all good players; and I think I know where I can find them. An orchestra needs individuality as well as teamwork. These apparently opposite ideas must be fused. It sounds difficult, but it can be done. That's my job".

Concert Times Scheduled for Workers

The concerts will be given at the Center on Monday, Tuesday and Wednesday, so as not to conflict with the New York Philharmonic-Symphony and the Sunday NBC Symphony concerts. Performances are planned for times convenient for workers, and some of them may be given at 5:30 P.M. There will be popular programs, a series for little children and another for boys and girls of college age. Mr. Stokowski said that he planned to conduct all of the best music, including American compositions. Soloists will include famous artists and also

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Bruno Walter Plans to Retire For One Year

BRUNO WALTER, who will celebrate the 50th anniversary of his debut as a conductor in March, will retire for a year's rest and study at the conclusion of his duties this season, according to his management, Columbia Concerts, Inc. The conductor, who is 67, plans to devote part of his time to research in several fields of learning and he may write a volume of memoirs. Mr. Walter will not accept any regular engagements as conductor of opera or symphony performances, but he said that "in case of special artistic occasions" he might make an exception. Otherwise he wants to "enjoy the quiet and privileges of a private person for one whole year".



N. Y. Times Studio

At a Metropolitan Victory Rally Broadcast: From the Left, T. F. Newton, Canadian Representative on the United Nations Information Board; Douglas L. Cole, Senior Canadian Trade Commissioner in the U.S.; Raoul Jobin, Wilfred Pelletier and Edward Johnson of the Opera; Mrs. Joseph R. Truesdale, President of the Metropolitan Opera Guild, and Lester B. Pearson, Canadian Minister-Counselor to Washington

CONCERNED IN OPERA DOINGS



Charles Kullman, Artists' Committee Chairman for the Fund; George A. Sloan, Opera Association President, and Mrs. Winifred B. Holton, Jr., Fund Committee Chairman, Look Over the Mail

Metropolitan Opera Fund Drive Nears Midway Mark

Contributions Total Almost Half of \$300,000 Goal in Seventh Week of Campaign for Fund

THE Metropolitan Opera Fund neared the half-way mark on Jan. 22 with a total of \$144,123, as George A. Sloan, president of the Metropolitan Opera Association, reported the progress of the campaign in a radio address during an intermission of the "Carmen" broadcast. The Metropolitan Opera Guild has enlisted 15,000 members in the drive. On Jan. 13 a tea was held at the opera house honoring consuls of 48 countries and opera artists.

The ten-thousandth contribution came from

Mrs. John Hirvela, wife of a coal miner in Centralia, Wash., who writes: "I am a coal miner's wife who might have lived and died without ever having known the beauty of an opera were it not for the magic of the radio and broadcasts of the Metropolitan".

Of the first 10,000 gifts, 180 came from opera goers in New York, as special contributions to Fund headquarters, 9,094 came from music lovers and radio listeners throughout the nation, eight were sent by corporations, and 718 came through the Opera Guild Committee. In his address on Jan. 22 Mr. Sloan stressed the increasing interest of business men in cultural institutions.



Wide World Photos

CITY CENTER REHEARSAL FOR OPERA

Laszlo Helasz Puts His Chorus of 50 Through a Rehearsal of "Carmen." Jennie Tourel Is the Heroine. Members of the Chorus Were Selected from Among 600 Auditioners. They Come from All Walks of Life: College Students, Hygienists, Housewives, Typists, Bookkeepers, Stenographers and Clerks. "Tosca" Will Be the First Opera Presentation in the City Center, on Feb. 20

Stokowski to Form City Orchestra

(Continued from page 3)

new young talents. The orchestra will be used eventually in opera performances conducted by Mr. Stokowski.

Describing the founding of the new City Symphony as "my ideal for many years", Mr. Stokowski said: "I believe there is a vast New York City audience that wants to hear good music first-hand and it will be my aim to give them what they want. While our prices have yet to be determined, I am certain that they will be in line with present prices at the Center". Prices for the concerts and dramatic productions at the Center thus far have ranged from 55 cents to \$1.65.

Both Mr. Stokowski and Newbold Morris, chairman of the board of directors of the City Center, pointed out that there will be no "competition" with existing orchestras. The audi-

ence for the City Symphony, they feel, will be different from those already crystallized. The new orchestra, under the law, must be self-liquidating. It is hoped eventually to build a theatre for it, seating 4000 to 4500 people, according to Mr. Stokowski. After the war Mr. Stokowski expects to revive his All-American Orchestra of young players and he said that there might be "some kind of merger", although that is "all in the future, after the war".

While he was conductor of the Philadelphia Orchestra, Mr. Stokowski tried presenting concerts at popular prices, and he said that he thinks "only of the people" in accepting his new post. The City Symphony will eventually give concerts the year around, it is planned, instead of in the winter season only.

Rodzinski vs. Sinatra Nets a Draw—So Far

Conductor Blames Boogie Woogie for Juvenile Delinquency and Gets Sharp Replies —Stokowski Enters Fray

ARTUR RODZINSKI, conductor of the New York Philharmonic-Symphony, in the course of an interview during the intermission of a Philharmonic concert given recently for soldiers at Camp Kilmer, declared boogie woogie the "greatest contributing factor to juvenile delinquency and war degeneracy among American youth today."

The conductor added that "with so many homes broken as a result of the family head being away in the armed forces, parental supervision is lacking" and that this type of music provokes degeneracy among hep-cats and rug-cutters. In Dr. Rodzinski's opinion, moreover, "the further 'jive' is outside of this world' the better for the moral well-being of American youth. Describing the followers of Frank Sinatra as "pitiful cases" the conductor expressed his inability to understand why 13- and 14-year-old girls should beat their breasts at the sound of the crooning singer's voice. The distemper seems, in his opinion, to be temporary, for at the age of 18 the girls recover.

As an antidote to this kind of jazz Dr. Rodzinski prescribed the waltzes

of Johann Strauss; and he commended the works of Jerome Kern, Cole Porter and the late George Gershwin. Music appreciation classes, in his estimation, and good musical programs on the radio would serve to relegate "bogie woogie" to the aberrations of a bygone epoch.

Sinatra's Riposte

Agreement with Dr. Rodzinski, however, was not universal. Frank Sinatra on learning the conductor's viewpoint replied: "Nuts. I come in contact with thousands of youngsters on the street and through letters they write me and they are sane, normal human beings. I don't know exactly what are the causes of juvenile delinquency, but I don't think that popular music is one of them. Girls of this age were wild about Valentino and Rudy Vallee and they'll always be. Why do these long-hairs always knock the popular field—we never knock them, even though I've heard some pretty awful classical stuff in my time. . . . If my kids wanted to follow popular music I'd let them. After all, I grew up in a jazz craze, and I did all right".

Others differing with Dr. Rodzinski's opinion were the popular band leaders, Charlie Barnet and Johnny Long. The former remarked that Dr. Rodzinski's opinion was "not worthy of comment"; the later, after expressing a high regard for the Philhar-

monic conductor's knowledge of the classics declared: "the maestro is making a classic error in charging that popular music contributes to juvenile delinquency".

Stokowski Exclaims "Foreigners!"

Within a day or two Leopold Stokowski added his voice to the commotion. He declared that "some foreigners do not seem to understand how rich the United States is in folk music" and that "nothing can stop the United States, its inventions and its creative power". In his opinion the stimulus American youth derives from boogie woogie is far more likely to deter delinquency than to contribute to it. Boogie woogie is obviously a part of our folk music and as such it is very important. It will in time be absorbed into American art music. In fact, it has already begun.

"There is in every country a relatively small class of children who haven't had a good start in life but music cannot be blamed for this. Music, on the contrary, leads in the direction of healthy imagination and enthusiasm. Anyone influenced by music and the dance is not going in the direction of laziness or criminal things".

As a parting shot Mr. Stokowski had words of praise for "the individualistic phrasing of Frank Sinatra's singing". Art, being based "not on imitation but on initiative" the same thing holds true for the trumpet of Harry James.

Another country heard from was Erich Leinsdorf, till recently conductor of the Cleveland Orchestra but lately inducted into the army. "Swing and symphony have no possible points of comparison", he maintained.

"Nibelung" Casts and Dates Announced

Wagner's unabridged "Ring" cycle under the direction of George Szell will be presented on four successive Tuesday evenings beginning Feb. 8. "Das Rheingold" will begin at 8:30 o'clock, "Die Walküre", "Siegfried", and "Götterdämmerung" are all scheduled for 7:30.

Singers to be heard in the leading roles of the tetralogy include Rose Bampton, Irene Jessner, Lotte Lehmann, Helen Traubel, Ella Flesch, Astrid Varnay, Karin Branzell, Kerstin Thorborg, Hertha Glatz, Lauritz Melchior, Donald Dame, Julius Huehn, Herbert Janssen, Alexander Kipnis, Frederick Lechner, Karl Laufkoetter, Walter Olitzki, Emanuel List, Norman Cordon, Gerhard Pechner, Osie Hawkins and Mack Harrel.

Mannes Concerts Begin at Museum

For the 27th consecutive year, David Mannes is conducting a series of free orchestral concerts in the Metropolitan Museum of Art. The 1944 concerts will be given on four consecutive Saturday afternoons at four o'clock, and were to begin on Jan. 22, and continue until Feb. 12. The concerts were begun during the last war for the entertainment of soldiers and sailors on leave in town and have been continued ever since. They were the first free concerts given in the city for that purpose. The orchestra plays on the balcony of the great hall, and the music is broadcast throughout the building. The Star Spangled Banner will open each concert.

Nelson Eddy Arrives in North Africa for Concerts

Nelson Eddy's first concerts under USO Camp Shows auspices in North Africa have been successfully accomplished, according to a dispatch from Cairo. On one occasion, in a little town, an organ had to be flown in from Khartoum for the baritone by transport plane because there was no piano available. He will be away two months.

Beecham Discusses Decline of Music

"Social Stupidity" Held Most Favorable for Creative Artist

The decline of music in the 20th century could be averted, according to Sir Thomas Beecham, if composers would be "socially stupid" and "intellectually puerile". This belief was stated by the noted British conductor in a lecture on the "Decline of Music", which he held at the Town Hall, Jan. 14.

Sir Thomas made it clear that this decline was creative rather than reproductive. The standards of performance, he asserted, are at the moment extremely high. But, in his opinion, enfeeblement of the creative current, such as he has noted in the past 40 years, is bound in the end to weaken interpretative capacity as well. "The history of art," he remarked, "tells us that with the decline of the creative force, there is also ultimately a decline in the executive complement to it."

The conductor, who believes that one trouble with modern times is that for a great many musicians life is made too easy, insisted it would be well if creative artists "shut themselves upstairs in an ivory tower and be as they used to be, outrageous, preposterous, impossible and almost outlaws from society." Thereby they might "recover the pride in their craft and the faith in its all supreme importance." He felt that such an artist should be primarily "a clairvoyant creature, almost a medium in a trance condition receiving revelations that are denied to everybody else."

When a member of the audience asked Sir Thomas whether Bach, while composing his religious music, conducted himself "in the outrageous manner you feel necessary for a good musician," Sir Thomas provoked laughter by replying: "The only thing I know about Bach's conduct is that he had about 20 children." He added, further, that "modern devices such as recording have done more than a little to break up that stern routine necessary for the creative musician." Among other reasons for the alleged decline of music the speaker gave the "present lack of moral fortitude and the musician's conviction of his own worth."

Shostakovich "Eighth" Arrives by Plane

THE score of Dimitri Shostakovich's eagerly anticipated Eighth Symphony, to be introduced to American audiences shortly by the New York Philharmonic-Symphony under Dr. Artur Rodzinski and broadcast by the Columbia Broadcasting Company, reached this country by plane on Jan. 21. It was brought by Bill Downs, CBS correspondent. Mr. Downs was in Russia in the interests of CBS from Dec. 25, 1942, until Jan. 3 of the present year, when he left Moscow with the Shostakovich score. Dr. Rodzinski expects shortly to set a date for the premiere.

Almost simultaneously with the arrival of the Eighth Symphony news came from Moscow that Shostakovich has begun work on his Ninth Symphony, to be nicknamed "Victory Symphony." Discussing it with a correspondent of Smyena the composer declared that the symphony will express "the feelings and thoughts of millions of Soviet people during the unforgettable days of our offensives at the front." He also explained that he wished to create "a musical interpretation of our triumph over barbarism and express the greatness of our people."

"Falstaff" Is Restored at Metropolitan

Beecham Conducts Opera in English Version—Tibbett Again Is Heard in Title Role — New Production Brings Several Changes in Cast — Verdi Work Last Heard in 1939

By RONALD F. EYER

OUT of the repertoire since 1939, "Falstaff", the last operatic utterance of the 80-year-old Verdi, returned to the stage of the Metropolitan Opera House on the evening of January 14 with the following participants:

Sir John Falstaff.....Lawrence Tibbett
 FordJohn Brownlee
 FentonCharles Kullman
 Dr. Caius.....John Dudley
 BardolphGeorge Rasely
 PistolNorman Cordon
 Mistress Ford.....Eleanor Steber
 AnneFrances Greer
 Dame Quickly.....Margaret Harshaw
 Mistress Page.....Lucielle Browning
 InnkeeperLudwig Burgstaller
 Sir Thomas Beecham, conductor
 Herbert Graf, stage director

Perhaps the tragic events which transpired in his personal life during the composition of his first comic opera, the youthful "Un Giorno di Regno", the miserable failure of which added the last drop of bitterness to an already full cup, turned Verdi against any further encounters with the *pratica buffa* until he was an old man and his own exit from life was plainly imminent. If so, his misfortune was also ours for, with "Falstaff" as criterion, it is clear that Verdi had in him the wit to promote more mirth in the lyric theater than any other composer of his people, including Rossini.

"Falstaff" has not the puckish charm nor the Continental elegance of "The Marriage of Figaro"; it refrains from the broad, earthy humor of "The Barber of Seville"; it does not profess the symphonic splendor of "Die Meistersinger" and "Der Rosenkavalier". But these are mere omissions, not failings, and its merits are sufficient without these ponderable qualities.

A Great Subject

To begin with, it has one of the great characters of all literature for its central figure: Shakespeare's fabulous fat knight who combines the more scintillant facets of Baron Ochs, Dr. Bartolo, King Dodon and even Petronius's Trimalchio, with some spiritual avoirdupois to spare. Then, it is the product of Verdi's final period when he had sufficiently acceded to Northern modernism to bestow the kiss of life upon his orchestra, to make it think, feel, act and react in a semblance of parity with its confreres on the stage.

The work, excepting a few set pieces like the famous "Quand'ero paggio" is obviously and pointedly lacking in the dramatic declamation and florid cantilena which are the very flower of Verdi's tragedies, but in lieu thereof we are treated to the composer's new vitalized and indigenous concept of recitative (another obeisance to Wagner?) a more intimate and honest union between book and score, and some re-



Photos by N. Y. Times Studio

The Climax of Their Plot Is Reached by the Merry Wives to the Acute Discomfort of the Fat Knight. Ford Leads the Search and the Lovers Engage in a Cooing Match Behind the Screen



Falstaff Jests with His Cronies, Pistol (Norman Cordon) and Bardolph (George Rasely)

markably fresh ideas for ensemble singing.

For the Metropolitan's revival, an English translation was used which had as its basis the standard version of W. Beatty Kingston with recent emendations including, we understand, some by Sir Thomas Beecham. We shall not dwell yet again on the harried subject of English translations. Suffice to say that for those people who had heard the opera a sufficient number of times in its original Italian to make the music uncomfortable for them in any other language, the translation was distasteful. For those not so familiar with the original, the English was serviceable, satisfactorily, if superficially, Shakespearean in phraseology and at least 50

per cent intelligible as intoned by the Metropolitan's English-speaking singers. Some purists winced when Falstaff began his soliloquy with the observation, "Lousy world!" But we fear the purists may be more pure than they are Shakespearean. The bard knew what a louse was and he himself was not averse to mentioning the little beast by name in his immortal pages (vide: "King Lear", Act III. The Merry Wives of Windsor" (!) Scene I, etc.)

Since he is no newcomer to the title role, Mr. Tibbett handled the music as well as the gargantuan torso of Sir John with ease and assurance. He was in unusually good voice and his diction was among the best of the evening, this despite

the mask-like contrivance to build up the proportions of his face and head which he wore and through which he had to project his words. The mask, by the way, while it may have been necessary, was unfortunate since it gave his face a set, rather saturnine appearance which mitigated against a full expression of Falstaff's fluctuating moods, and lusty but benign personality. Despite this handicap, however, the baritone imparted his conception of the obese nobleman with authority and a welcome restraint of burlesque.

Young Fenton and Anne, who share some of the finest lyrical moments in the opera, were attractively embodied by Charles Kull-

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Gianni Schicchi Dictates a New Will as the Vultures Gather Round the Bedside. From the Left: Virgilio Lazzari, Frances Greer, Thelma Votipka, Gerhard Pechner, Alessio De Paolis, Salvatore Baccaloni, Nino Martini, George Cehanovsky and Anna Kaskas



Licia Albanese as Lauretta, Not Concerned in the Proceedings at the Left

"Gianni Schicchi" Returns in Double Bill with "Salome"

Baccaloni Sings Title Role in Comedy, Restored in Italian—Ella Flesch Makes Unexpected Debut as Salome—Singher in "Faust"—Varnay in "Tannhäuser"

At short notice and only a few days after her engagement by the Metropolitan Opera, Ella Flesch made her debut in Strauss's "Salome" on the evening of Jan. 6. In Puccini's "Gianni Schicchi," revived after an absence of five seasons, Salvatore Baccaloni sang the title role for the first time at the Metropolitan.

As was to be expected, Mr. Baccaloni's Schicchi was a lusty rogue and an altogether lovable scamp. Except for a few passages which lay uncomfortably high for him, he sang the music with a sonorous richness which matched his playing of the role. Miss Albanese was a charming Lauretta, despite a Paris green costume, and Mr. Martini made Rinuccio a convincing figure. The others in the cast, following the unfortunate Metropolitan style of overplaying comedy, offered caricatures instead of characterizations. "Gianni Schicchi" is obviously the product of an exhausted talent, but it is so tinged with "new" ideas and so boldly experimental, especially in its harmonic treatment, that it will always have a special place in the repertoire. Mr. Sodero conducted the score with admirable zest and care for detail.

In view of the circumstances under which she undertook the role of Salome, Miss Flesch deserves high

"GIANNI SCHICCHI"

Gianni Schicchi.....	Salvatore Baccaloni
Lauretta.....	Licia Albanese
La Vecchia.....	Anna Kaskas
Rinuccio.....	Nino Martini
Gherardo.....	Alessio De Paolis
Nella.....	Frances Greer
Gherardino.....	Anthony Statile
Betto.....	George Cehanovsky
Simone.....	Virgilio Lazzari
Marco.....	Gerhard Pechner
La Ciesca.....	Thelma Votipka
Spinelloccio.....	Louis D'Angelo
Ser Amantio di Nicolao.....	Lorenzo Alvary
Pinellino.....	John Gurney
Guccio.....	John Baker
Conductor.....	Cesare Sodero
Stage Director.....	Désiré Defrère

praise. Nor should Mr. Szell's superb conducting go without credit, for it was in the orchestra pit that the sweep and intensity of the performance were created. Miss Flesch's voice was too light for the role (what soprano is not, except those of the heroic Wagnerian singers who seldom attempt Salome?) and she went through the dance with more effort than abandon; but on the positive side were an obvious grasp of the musical details of the role and dramatic intelligence. In such details as her handling of the red veil, as if it were already stained with the prophet's blood, and her singing of the phrase "Sie sagen, dass die Liebe bitter schmecket," she revealed a careful study of the role. Her Salome was a real necrophile, and not a lady embarrassed with a platter.

Branzell as Herodias

Karin Branzell's Herodias had its familiar potency. Vocally as well as dramatically it added much to the impact of the performance. Mr. Jagel is so good as Herod that one doubly regrets his conception of the monarch as a comic as well as a neurotic figure. Where in the music or text does one find justification for this? Herbert Janssen's Jokanaan did not suggest a diet of locusts and wild honey, or even bread and water, but then, a more ascetic prophet might not have sung so richly and substantially. The Narraboth of John Garriss was well done, and the others in the cast responded to Mr. Szell's dynamic leadership admirably.

Last but not least the music. What an overwhelming score! After almost 40 years it remains one of the greatest products of modern genius, its flaws and commonplaces forgotten in the

torrent of its inspiration. Perhaps some day the Metropolitan will let us have it all by itself, as it should be given. S.

Singer Acclaimed in First "Faust" of Season

Gounod's "Faust," once the mainstay of the Opera House, waited till the seventh week of the present season when it was given as the popular Saturday night offering on Jan. 8. The cast was as follows:

Faust.....	Raoul Jobin
Mephistopheles.....	Norman Cordon
Valentin.....	Martial Singher
Wagner.....	John Baker
Marguerite.....	Licia Albanese
Siebel.....	Irra Petina
Martha.....	Doris Doe
Conductor.....	Wilfred Pelletier
Stage Director.....	Herbert Graf
Chorus Master.....	Giacomo Spadoni
Ballet Master.....	Laurent Novikoff

The immense audience present had the honor of witnessing one of the greatest pieces of operatic characterization since the days of Renaud, and later, of Chaliapin, in the Valentin of Martial Singher. This role, frequently

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Ella Flesch Congratulated by Edward Johnson After Her Surprise Debut in "Salome"

Falstaff in English

(Continued from page 5)

man and Frances Greer, respectively. Their love music has the old Verdian warmth and sweep of line, but it no sooner begins than it is finished. At this point, if no other, one wishes that the composer might have departed, if only for a few pages, from his new architectural blueprint and permitted the pair a full-blown scena in the grand old Italian style of which he was the particular master.

Margaret Harshaw was one of the chief vocal assets of the performance. Her Dame Quickly was a pretty and youthful—almost too youthful—minx provided with an opulent voice of fresh quality which was a joy to hear, and she was richly rewarded with applause by the audience. John Brownlee as Ford made a convincing character and he, too, stood high on the list for vocal laurels. Eleanor Steber and Lucille Browning rounded out the quorum of mischievous ladies with as much appeal to the ear as to the eye, which was considerable. Norman Cordon, George Rasely and John Dudley, impersonating Shakespeare's immortal rogues, capered, cringed and connived with

gay abandon and, in general, could not be accused of over-playing their clownish roles which, after all, are more histrionic than vocal.

There remains the presiding officer, Sir Thomas Beecham. That the performance will be a spirited one goes without saying when the baton is in the hands of the bearded baronet; and so it was. He also can be depended upon to make the most of any orchestral caches he comes upon, and again he was true to form, sometimes at the expense of the lighter weight singers, it is true, but with sound reason. So completely did Verdi wed the orchestra to the vocal text that it seldom has a chance to shine in single blessedness. There is no overture, no interludes, no ballet music, no anything that would give it center stage even for a few minutes; yet it is one of the stars of the performance. It sits in the pit like a Greek chorus, commenting, pointing, chuckling, warning, philosophizing. Like some of the dramatic criticisms of George Bernard Shaw, its remarks frequently are more interesting than the subject of them. This circumstance was not lost on the perceptive Sir Thomas and his understanding of it contributed more than any other one thing to the veracity of the performance.

"SALOME"

Herod Antipas.....	Frederick Jagel
Herodias.....	Karin Branzell
Salome.....	Ella Flesch
Jokanaan.....	Herbert Janssen
Narraboth.....	John Garriss
The Page to Herodias.....	Hertha Glaz
First Nazarene.....	Norman Cordon
Second Nazarene.....	Emery Darcy
First Jew.....	Karl Laufkoetter
Second Jew.....	Lodovico Oliviero
Third Jew.....	Alessio De Paolis
Fourth Jew.....	John Dudley
Fifth Jew.....	Gerhard Pechner
First Soldier.....	Mack Harrell
Second Soldier.....	John Gurney
A Cappadocian.....	Osie Hawkins
A Slave.....	Mona Paulee
Conductor.....	George Szell
Stage Director.....	Herbert Graf

A Hint to Broadcasters: *Certain Unstageworthy Operas, "Bad Theatre" But Good Music, Would Go Well On the Air*

By HERBERT F. PEYSER

TIME and again since returning from Europe I have wondered why American radio stations have never awakened to the artistic stimulation and cultural value of broadcasting various operas enshrined for better or worse in musical history but—in this country, at any rate—never brought to as much as a semblance of life on the actual stage. By such operas I do not necessarily mean this or that work of Gluck or Handel, Rameau or Haydn, Monteverdi or Alessandro Scarlatti. For these presuppose not only a type and degree of vocal schooling which has practically vanished from the earth, but also elaborate or ingenious expedients of stylization, designed to conceal the artifices of a naïve dramaturgy behind pictorial efforts to recreate some dead epoch.

Characterization Is Subordinate

What I have in mind are operas of low dramatic tension and negligible scenic demand; works in which character portrayal is subordinate to the purely musical aspects of the piece. The reader may get my point when I cite three such examples as I had occasion to hear by means of the radio abroad. One of them was Mozart's "dramma per musica" in two acts, "Il Re Pastore". Another, diffused by the Vienna Ravag, was Schumann's "Genoveva". Possibly still more unusual proved to be the chance offered by a Paris station of acquainting oneself with Gaveaux's "Leonore", the seed from which grew Beethoven's "Fidelio". A prizeable experience, each one of them, but by no means representing isolated possibilities! I could extend the list of available operas indefinitely, but a few examples will suffice to make my point clear.

How many Americans can boast of ever having heard an operatic work of Schubert? How many schools and conservatories have attempted one or more and how often? Frankly, I do not know the answer. The Wiener Sängerknaben used to present a version of one of them in Austria and they may have done so here, though as to this I cannot speak with certainty. Yet Schubert, whether the average music-lover is aware of it or not, was a prolific composer of operas. To be sure, they were not operas of the Verdian or the Wagnerian type or even like "Figaro" or "Don Giovanni" or "Fidelio". But, as I have written in another place, "if we add up his works for the stage—completed, fragmentary, partly sketched or lost—stretching over a mere decade and a half, we arrive at the astonishing total of 18".

This does not mean that Schubert left 18 operatic works to choose from (several of them, incidentally, are scarcely more than operettas). But when the Gesamtausgabe offers us full-grown romantic operas like "Alfonso und Estrella" and "Fierrabras"; a voluminous "natural magic opera", such as "Des Teufels Lustschloss"; and lighter entertainment

of the order of "Der häusliche Krieg" and "Der vierjährige Posten", we cannot complain of a lack of available material. Incidentally, America heard "Der häusliche Krieg" (an operatic treatment of the Lysistrata theme) in the days of the Civil War. On March 21, 1863, the piece was performed in—of all places!—Hoboken, N. J.

Tradition claims that Schubert had no "theatre" gift, that his various operas are not stageworthy. Perhaps this is so, perhaps, also, it is not. Legendry of this kind is deceptive and time has a way of proving the theatrical superstitions of one age untenable in another. After all, the test of a play—or an opera—is its effect on the stage, in a theatre, before an audience. Now, it is improbable, to say the least, that any opera house in this day and age is going to the trouble of staging "Fierrabras" and "Alfonso und Estrella" just to find out if they are good and if the biographies and the text books are wrong. Away back in 1854 Schober, who had written the libretto of "Alfonso und Estrella", persuaded Liszt to give the work in Weimar for the first time on any stage. We are told it failed—and that was that! But is it not possible that a few more attempts of one sort or another might to some extent reverse these judgments of history? For one thing, it is difficult to believe that these Schubert operas are such ugly ducklings as tradition paints them. We know our Schubert well enough to feel certain that, good "theatre" or bad, dramatic or undramatic, there must be lovely music *as music* in these forgotten scores. Think only of how much we should have lost had we refused to listen to the "Rosamunde" melodies simply because the play by Helmine von Chezy was laughed out of court after two performances at the Theatre an der Wien!

A Worthy Cause

And so I firmly believe that one American radio station or another would win the profound gratitude of the American musical world if it undertook, after what alterations and editings were deemed necessary, to acquaint us with the music Schubert poured into his "heroic-romantic" operas, "Fierrabras" or "Alfonso und Estrella", his little "Singspiele", like "Der häusliche Krieg" or "Der vierjährige Posten", or even his "mystery comedy", "Des Teufels Lustschloss" (which, we are advised, contains music that presages some of the spookier things in "Der Freischütz"). It is true that, if they balk at such an undertaking, our radio people will not be alone in their obstinacy. Time and again I advanced the suggestion of a Schubert operatic broadcast in Vienna without the slightest result. But I continue to be persuaded that an obligation of the kind rests squarely on the shoulders of radio producers. With such a venture they might create history—or, at least, reverse its verdicts—and thereby assure themselves an

(Continued on page 26)



Wagner's Early Operatic Fragment, "Die Hochzeit", as Given with Theatrical Trappings at Leipzig in 1933 for the Semi-centenary of the Composer's Death



Wagner's Sacred Cantata, "The Love Feast of the Apostles", Originally Written for Church Performance in Dresden, but Done with Stage Settings in Leipzig, 1933



Scene from Mozart's "Idomeneo", Showing the High Priest Declaring to the Populace the Will of the Gods

Meet the Composer:

(4) WILLIAM SCHUMAN

By RONALD F. EYER

STUDYING business administration at New York University and working part time in an advertising agency doing copy for a candy account is less than the ideal preparation for a young man destined to write music.

When William Schuman discovered that fact somewhere in the middle of his sophomore year, he summarily and simultaneously quit the job and resigned from the university (thoughtfully collecting the unexpired balance of his tuition on the way out). Then he walked the streets of New York for several hours with no idea of what to do next. In a chaotic state of mind, he trudged from the school building on Washington Square to 78th Street and West End Avenue where he found himself in front of a conservatory of music. On an impulse, he went in and recklessly proclaimed that he wanted to be taught harmony.

That was the beginning. Or, to be more exact, it was the end of a protracted period of dubbing around in music on the level of an adolescent dance band and one-finger experiments in composing popular music and the beginning of serious musical thinking on the part of one of the most serious of contemporary American composers.

Looks Like Collegian

Dressed in "working clothes", consisting of slacks, sweater, contrasting jacket and loose tie, Schuman might be taken for a young collegian, although he is now approaching the middle 30's and his black hair has begun to thin. Actually, however, he is mature beyond his years and the positiveness of his personality is reflected in the intensity of his sharp, black eyes, the rapidity and conciseness of his speech and the vein of urbane humor which runs through much of his conversation.

Asked if he comes of musical parents, Schuman says, "Yes, I think my people were very musical. My father played the pianola very well, and my mother could play the 'William Tell' Overture and other appropriate masterpieces by ear." At this point Schuman would like to have it understood that he definitely is not among those composers who rose through toil and suffering from a poverty-stricken childhood, as has been alleged in some quarters. He was brought up in a comfortable home in New York where he was born in August, 1910. His parents, both of German descent, also were born in New York. His father was vice-president of a large lithographing business, from which he is now retired, and he is a veteran of the Spanish-American war. Schuman also would make clear that he was not a misunderstood genius at the family fireside. His people encouraged his musical aspirations and lent him

Music Thwarted an Advertising Career When Young New Yorker Got Impulse to Study Harmony—But Tin Pan Alley Led the Way to Broad Avenues of Serious Composition

valuable and practical assistance toward their achievement.

Young William's interest in music was first activated by a desire to join his public school orchestra, and to this end he was provided with a violin. He was twelve then, and he recalls that he learned to play Beethoven's Minuet in G, although the trio section baffled him. After that he turned to lighter matters, and all through his high school days he had a jazz band of his own.

The phenomenon of musical composition first entered his orbit when he and Edward Marks, Jr., son of the music publisher, put on a minstrel show during one of their boyhood vacations at Camp Cobbesee in Maine. Edward was the lyricist and William wrote all of the music. They also composed a marching song for the camp, but Schuman didn't like the way it sounded and he was particularly distressed to find that he could not harmonize it satisfactorily—or "chord" it, as the boys said then—because he wasn't sufficiently familiar with musical construction. That experience planted a seed in his mind which came to flower that crucial day on West End Avenue. The school, by the way, was the Malkin Conservatory and there Schuman received thorough ground-



Receiving the First Town Hall League of Composers' Composition Award from Kenneth Klein in 1940. The Coolidge Quartet Played Schuman's Quartet No. 3 on This Occasion. William Kroll, First Violinist, and Nicholas Moldavan, Viola at That Time, Look On



Rizzola

"The Most Important Music of Today Is Being Written in America by Americans"—Schuman

ing in the practices of traditional harmony under the guidance of Max Persin.

While he was learning his way around in the mechanics of music manufacture, Schuman began in earnest to compose popular songs. With Frank Loesser, now a luminary among Hollywood versifiers, he turned out some 30 or 40 songs of the general caliber of "In Love With the Memory of You", a choice Loesser-Schuman morsel which, incidentally, was Loesser's first published opus.

Via the popular song route, Schuman became interested in music for orchestra—dance orchestra, that is. Here again he was up against a subject of which he knew virtually nothing. He understood very little about the technical limitations of the instruments and he was unaware that such a thing as an orchestral score existed. It goes without saying that his first efforts were somewhat fantastic, as he discovered to his mortification when he bribed a band in a Columbus Circle bistro to play them over for him. The parts were badly distributed, things were either too high or too low for the chosen instruments, some of the harmony came up missing and the general effect was pretty gruesome. He also had sessions of this kind with the band playing at the Biltmore Hotel where he inveigled the men into the kitchen between numbers to give him auditions.

A Round of Song-Plugging

This tangent led more or less naturally to the bedlam of Tin Pan Alley and the commercial music plants on Broadway. Schuman worked for popular music publishers writing songs, preparing night club and vaudeville material and even engaging in that bizarre nocturnal enterprise known as song-plugging in which he covered a nightly beat of clubs, hotels, dance halls and all other "spots" where popular music is performed, drumming business for new songs, his own and others. He lived and worked in this hectic atmosphere for several years.

At the suggestion of his mother, Schuman decided to investigate the mysteries of symphonic music and, at the age of 19 he made the ac-

quaintance of the New York Philharmonic-Symphony. The main impression he carried away from the first concert was wonderment at the ability of so many people to bow stringed instruments in unison. He virtually haunted Carnegie Hall thereafter for five or six years. He attended all the orchestral performances, including repetitions, and took to carrying scores with him. This could be a very expensive routine, but, according to Schuman, "there are ways for students to hear concerts in Carnegie Hall without parting with money". For example, it is possible to tarry over-long in the lounge after a matinee and emerge just in time for the evening performance.

Break with Tin Pan Alley

When he reached his majority, Schuman began the study of counterpoint with Charles Haubiel, and at 23 entered Columbia University, where he subsequently received Bachelor's and Master's degrees in music.

For a year and a half he experimented with a kind of dual life in which he tried to spend half the year in Tin Pan Alley and the other half closeted with his more serious musical projects. But the combination refused to jell. He found himself unconsciously writing down to the commercial standards in his popular compositions and he also found himself more and more at odds with the banalities of the Alley which, despite its reputation for frenzy and unpredictability, is one of the most conservative, conventional and tradition-ridden communities in music.

So Schuman, severed at last from the commerce of Broadway, went back to Columbia. Later he went to the Mozarteum in Salzburg, ostensibly to study conducting. He spent most of his time, however, with composition. In 1935 he joined the faculty of Sarah Lawrence College, Bronxville, N. Y., and in 1938 became conductor of the college chorus which has achieved a national reputation under his direction, and has appeared with the Boston Symphony. The chorus has become the principal varsity activity of the college, and in a recent editorial headed: "They Had Knute,

(Continued on page 25)

MEPHISTO'S MUSINGS

Dear Musical America:

Everything seems to happen in Boston. It all began two years ago on the 4th of July, when Igor Stravinsky completed a harmonization of "The Star Spangled Banner" all his own. Now whatever Mr. Stravinsky does, musically speaking, you can be sure (1) that it will be different from anything you have heard before and (2) that a lot of people will get mad about it—people who are ordinarily quite harmless. (Mr. Stravinsky has explained that his arrangement of the national anthem retains the melody but uses different harmonies "suggesting Puritan times", more like a church hymn than a marching song.)

So when the Russian composer appeared before the audience in Symphony Hall in Boston the afternoon of Jan. 14 to conduct a program of his own music, a storm was brewing, which no one, least of all the composer, expected. Mr. Stravinsky signalled the orchestra to begin the anthem and Bostonians cleared their throats. But the "Puritan times" suggested by Mr. Stravinsky's harmonies seemed a little queer to the New Englanders of today and eyebrows began to go up as voices faltered and grew silent. They just couldn't take it.

The result? In response to complaints, Boston Police Commissioner Thomas F. Sullivan and Police Captain Thomas F. Harvey appeared at the Saturday evening concert (a most unusual honor) flanked by six members of the "radical squad", prepared to sign a complaint charging Mr. Stravinsky with violating "the sacred and patriotic song" according to Chapter 264, Section 9, of the Massachusetts laws, which forbids rearrangement of the national anthem and provides a penalty of \$100. But the performance of the new version was cancelled. Mr. Stravinsky obviously had not known about the law, and expressed his willingness to conduct the familiar version of the anthem. The police refrained from taking action. And quiet was restored to the banks of the Charles.

And this could have happened only at a Boston Symphony concert. The New York audiences for that fine orchestra are some-

thing special—quite unlike any other metropolitan gathering, as you may know, with a dowager brigade in full force, and more white pompadours and black velvet neck bands to the square foot than you'll see anywhere else—except of course in the Hub itself.

Two of these dear ladies sat behind a friend of mine at the concert when Mischa Elman played the new Martinu Violin Concerto written for him. Most of the time the violinist was very busy indeed with the exactions of his violin part, but there came a long *tutti* in the orchestra when the soloist had nothing to do. But he occupied his time, standing with feet spread slightly apart, and swaying back and forth with great intensity apparent in every line of his body. During this passage, one dear old lady leaned over to the other and whispered dryly:

"My isn't he emotional!"

* * *

George Schick from Prague, who is now chief conductor with Fortune Gallo's San Carlo Opera Company, has a way of surmounting difficulties which at first appear insurmountable and probably, as the Negro parson said, he can also "unscrew the inscrutable". Anyway, when the company was to open recently in Boston, just 20 minutes before curtain time, it was discovered that the case containing the score and orchestral parts of "La Traviata", had gone astray somewhere.

But Mr. Schick was not fazed. He had a piano lowered into the orchestra pit and got hold of all the available vocal scores which were distributed here and there through the orchestra. Things began to happen! Probably nine out of ten orchestral players if asked beforehand if they could play through an opera from memory, would say "No". However, once they got going, all was well, considering... well, considering that the singers couldn't see the conductor and that he had to rely on his memory to bring in the instrumentalists and other small details. As a matter of fact, the performance ended without any major disasters.

At his last performance in Prague, before he fled in the face of the Boche hordes, Mr. Schick had a similar experience. The opera house had announced "Tosca", the Germans were expected any moment. The opera house has a capacity of around 2,000. Only 70 auditors showed up! The orchestra normally numbered 63 of whom only 18 reported. Some of the absentees were Nazi sympathizers, others were just plumb scared. Mr. Schick assembled the company and got one of them to volunteer as pianist in the orchestra and another to take charge of the back-stage music and thus handicapped, the show went on and the slim audience got its money's worth. "Never Cancel!" seems to be Mr. Schick's motto.

* * *

I think I should repeat for your readers the story you told me in connection with the article in your last issue on the Southwest Pacific trip of Lansing Hatfield and Edwin McArthur, and which you left out of that article. Anyone who listens to the radio these days is bound to be somewhat impressed

with the number of programs which are beamed to reach our boys in service. Certainly it is emphasized over and over again that "this is for our armed forces, wherever they may be."

Well, not one in a dozen of those programs actually do reach the boys in the Southwest Pacific, so Mr. Hatfield assures us. Only if they are transcribed in Australia and then sent out again from there do the boys hear the home radio. It seems a pity that so much cheery material goes out in the air and gets lost after a while. There's no loss in some of the sob-stuff which

troubles in the Siegfried "Rhine Journey"—you know the spot. Finally, after rehearsing him over and over again, he had the bright idea of letting him play the horn call behind the scenes, and it worked. At the final rehearsal, the notes floated out clear and strong and flawless—but the player was hidden in a passage which runs behind the stage.

At the concert, it was a different story. Time came for the horn call—not a sound. The bassoon saved the day, picked up the melody and got through with it, and the piece finished in good order.

SCHERZANDO SKETCHES No. 149 By George S. Hager



Infant Prodigy

I have heard directed to our fighting boys—they would probably gag at a lot of it. But they don't even get their favorite comedians, dramas or news broadcasts, Mr. Hatfield says.

What do they listen to then, on whatever radio equipment they have? Why, the Tokyo radio! No fooling. Mr. Hatfield says that Americans' favorite listening is what they call the "Zero" hour from the Jap capital. They laugh and sneer at the propaganda, sent out by renegade Americans, but devour the music and entertainment which is shrewdly presented. I don't think it will do them any harm, but it is a sad commentary on the ambitious efforts of our broadcasters gone to waste.

* * *

Don't stop me if you've heard this one. It seems to me that in the archives of musical stories this gem has already appeared, but I am assured that in this instance the events really took place and there are eye witnesses to them. So I give it to you and if you say history is repeating itself, I counter that it is a well known phenomenon, and why not?

The tale was brought to this country by a certain young British Wing Commander, John Wooldridge, who is also a composer, and a close friend of the London concert manager, Harold Holt, who has paid several visits to this country. It concerns the London "Pops" orchestra under Sir Henry Wood. The conductor was not satisfied with the horn player, who had his own

What had happened to the horn player? He had been standing innocently outside the door to the stage, waiting for his big moment, when a burly English bobby stepped up to him, clapped one hand on his shoulder and said:

"Come along with me now. There's a concert going on in there and we don't want no street musicians about muckin' things up."

Despite his protests the luckless fellow went to jail. And had to be bailed out by friends next day.

Commander Wooldridge insists that it happened—that he was sitting in the orchestra himself and knows. He plays the trombone, by the way, and is trying to buy a new one in this country, his old one having suffered a bent tube from being used as a weapon—but that's another story, better not told. I can tell the following one, however.

* * *

The Griller String Quartet had just finished a performance of the Bloch Quartet for the BBC. They had struggled manfully through the peculiar difficulties of that work, and, as it was over, Griller mopped his brow, waited for the station to be cut off the air and rushed to the announcer, asking:

"What did you think of it?"

The announcer looked sorrowfully at Griller and said:

"Sounded like Griller warfare to me!" Any echoes? asks your

Mephisto

ORCHESTRAS: New Martinu and Dukelsky Violin Concertos Heard

Traubel Is Soloist with Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. Assisting artist, Helen Traubel, soprano. Carnegie Hall, Jan. 4, evening:

Overture to "Coriolanus"; Songs: "Die Ehre Gottes aus der Natur", "Freudvoll und Leidvoll", "Die Trommel"; Symphony No. 4.....Beethoven
Prelude to "Parsifal"; "War es so schmälich", Act III, Scene III from "Die Walküre"; Prelude to "Die Meistersinger".....Wagner

One can realize the fullness of Wagner's genius only when the splendor of the singing is matched by that of the orchestra. So much that is vital often gets lost in the dark reaches of the opera house, but at this concert every tone was perfect. Mme. Traubel sang superbly, her comprehension of Brünnhilde's anguish and pride equalling her vocal mastery. Despite the complexity of the score, every word was clear, and Mr. Ormandy and the orchestra provided a sumptuous texture of sound for the soloist's magnificent voice. Of course, Wagner never intended this scene to be sung by Brünnhilde alone, with Wotan's part calmly excised or taken by the orchestra, but it is hard to be too stern about such questionable deeds of arrangement, when the final result is so effective in performance. The Beethoven songs were stirringly done, though they scarcely represent a peak of his genius.

Mr. Ormandy conceived Beethoven's Fourth Symphony as a tour de force, and as such the orchestra's playing of it was all that could be asked. But there is much more than mere brilliance in this work; in the slow movement and elsewhere one finds the spirit that pervades the Third and Fifth. It is a mistake to think that Beethoven's even-numbered symphonies are merely relief from the tragic stress of the odd-numbered, as many conductors seem to do. If the Prelude to "Parsifal" was a little earthbound, despite its glowing sound, the "Meistersinger" prelude was played with irresistible sweep and tonal beauty. Altogether this was a memorable concert. S.

Novelties at the Philharmonic

New York Philharmonic-Symphony, Artur Rodzinski, conductor; Ruth Posselt, violinist, soloist. Carnegie Hall, Jan. 5, evening:

"In Memoriam: The Colored Soldiers Who Died for Democracy"

William Grant Still

(First Performance)

Symphony "From the New World"

Dvorak

Concerto for Violin and Orchestra in G

Minor.....Vladimir Dukelsky

(First Performance in New York)

(Miss Posselt)

Suite from "The Firebird".....Stravinsky

Mr. Still's contribution to the series of short pieces about the war solicited by the League of Composers is, next to Martinu's "Lidice" memorial, the best heard so far. The composer has said nothing about the score itself, and otherwise only that the first American soldier killed in the present war was a negro and that "our civilization has known no greater patriotism or loyalty than that shown by the colored men who fight and die for democracy." This is wise, for the music needs no analysis or explanation. It speaks for itself, in idioms perfectly intelligible.

It reminds one to a degree of some of the best symphonic pages Mr. Still has composed and it has the additional advantage of concentration. Moreover, it is thoroughgoing Negro music, whose principal thematic kernels are a kind of chant and a melody akin to a spiritual, besides which one remarks rhythmic and other indigenous effects. The work is becomingly scored, with a



Anis Fuleihan



Carroll Glenn (Mrs. List) and Sgt. Eugene List, Who Played Fuleihan's Concerto with Leon Barzin

Left: Concerned in the New York Premiere of the Martinu Concerto: From the Left, Mischa Elman, Serge Koussevitzky and the Composer

predominance of poignant woodwind—and specifically English horn—colors. Obviously, Mr. Still has been deeply moved by the sacrificial devotion of his race and he has communicated his feelings with a simplicity and a sincerity of emotion singularly affecting, which the audience caught and appreciated at once.

It was a capital idea of Mr. Rodzinski to follow this fine music with the "New World" Symphony, not so much because that masterpiece recently passed its 50th birthday, as for the reason that Mr. Still's racial lament bears a curious inner relationship to it. The conductor gave the symphony a devoted reading, marked by some unorthodox nuances and tempi rather speedier than usual. One tiny but beautiful detail missed fire—those two concluding chords for divided double basses at the close of the Largo were as good as inaudible.

Mr. Dukelsky's violin concerto, first heard at a Boston Symphony concert in Cambridge last March, for all the enthusiasm and expertness with which Miss Posselt played the difficult solo part, is a weariness to the flesh. A labored patchwork and crazy-quilt pattern, adroitly enough orchestrated, its materials suggest that Mr. Dukelsky helped himself by picking over tattered leavings from the workrooms of Shostakovich and Prokofiev. The balance between orchestra and solo instrument is, to be sure, properly maintained. Something of a departure in the first movement is an elaborate cadenza for the violin, introduced early rather than, after the classic procedure, toward the close. The second movement is a lugubrious waltz (to which the soloist plays for a little while a plucked accompaniment), the third—most elaborately organized of the three—a set of six disconnected variations and a coda.

A rather desolating work, by and large, though it earned the gifted Miss Posselt a number of recalls in some of which she made the composer share. P.

Elman Plays New Martinu Concerto With Bostonians

Boston Symphony, Serge Koussevitzky, conductor; Mischa Elman, violinist, soloist. Carnegie Hall, Jan. 6, evening:

Concerto Grosso for String Orchestra in B Minor.....Handel
Concerto for Violin and Orchestra.....Martinu

(First time in New York)

Mr. Elman

Symphony No. 7 in A.....Beethoven

Returning as soloist with the Boston Symphony after an interval of



Ruth Posselt



Vladimir Dukelsky

some 33 years, Mr. Elman was doubly welcome because he is a uniquely interesting solo player with orchestra and because he brought with him a new work by one of our foremost modern composers which is totally unlike the music in which we are accustomed to hear this eminent violinist.

The Martinu concerto has all of the virtues and some of the faults of a commissioned composition. It was written expressly for Mr. Elman at his request and Mr. Martinu tells us that he did not undertake it until he had visited Mr. Elman in his studio and listened to him play. There are several evidences of that visit in the concerto. They are long, spun-out phrases of lyrical and emotional expressiveness which are duck soup for an interpreter of Mr. Elman's temperament. There are cadenzas combining great technical brilliance with harmonic sweetness and various other devices of the kind tailored to the Elman model of virtuosity.

Certainly there is no harm in a composer's writing a work to conform to the artistic particularities of a given performer. That has been done since music began. The only danger is that the composer may become too conscious of his client, and somewhat self-conscious into the bargain, with the result that he writes passages foreign to his own artistic sense. Mr. Martinu avoided this weakness pretty well, over all, but he did not escape it entirely. There are many passages which do not sound like Martinu and there is a lack of stylistic coherence at times. But it is good music, withal. We have here no mere show piece nor pot-boiler. Thought, substance and genuine feeling are in this music and we venture to suggest that it is one of the most intelligent violin concertos written in the last 25 years. The usual three movements begin with an Andante "a broad lyrical song", according to the composer; an Allegro, "exploiting the technique and the virtu-

osity of the instrument" and a return, of the Andante, completing the first movement. Then comes a Moderato intermezzo which Martinu calls "a point of rest, almost bucolic" in character, leading into the final Allegro which again leans to technical display.

We need not say that Mr. Elman played the concerto expertly and that he had inspired co-operation from Dr. Koussevitzky and the orchestra. The audience applauded the performance to the echo and recalled both Mr. Elman and Mr. Martinu to the stage several times.

For the second concert of the Carnegie Hall pair, Dr. Koussevitzky and the Boston players, again with Mr. Elman as soloist, offered the following list on the afternoon of Jan. 8:

Concerto in D for Stringed Instruments, arranged for Orchestra by Maximilian Steinberg.....C. P. E. Bach
Concerto for Violin and Orchestra.....Martinu

Mr. Elman

Symphony No. 2 in D.....Brahms

We thought some time ago that Dr. Koussevitzky and his men had achieved the ultimate in mellow, dim-lustre brush work in the music of Brahms. But no; the Second Symphony was a new delight of rich sonorities, fluid chromatics and regal elegances. Both conductor and orchestra have achieved a mastery over the Brahms idiom which seems to leave nothing further to be explored, nothing further to be said. It is perfect of its kind. But it is not the slick, intensely etched kind of perfection that we get, for instance, from Toscanini. Rather it is a kind of leisurely, serene, aged-in-the-wood idealization. No one has really heard Brahms until he has heard it from these magicians. E.

Monath Is Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Assisting artist, Hortense Monath, pianist. Carnegie Hall, Jan. 8, evening:

"In Memoriam: The Colored Soldiers Who Died for Democracy"

William Grant Still

Concert for Piano and Orchestra in C Major (K. 467).....Mozart

Miss Monath

Symphony in E Minor, No. 5, "From the New World", Op. 95.....Dvorak

Suite from the Ballet, "The Fire Bird".....Stravinsky

Once again the listener could note the remarkable strides made by Mr. Rodzinski in restoring the Philharmonic-Symphony to its former high estate. The strings sang eloquently, the brasses produced a tone of gold instead of tin, and the whole orchestra was alive musically throughout the evening. The conductor cannot yet allow himself the ease and élan of style which will come after a year's (Continued on page 20)

CONCERTS: Instrumentalists Win Large Crowds

Emile Baume, Pianist

Town Hall, Jan. 7, evening:

Chaconne VariéeHandel
SarabandeCouperin
"Gavotte pour les Heures et les Zéphirs"; "Air pour Orithie et ses compagnes"; "Gavotte vive"; "Air très gai" from the opera, "Les Boréades"
Rameau
Fantasie, Op. 49; Nocturne, Op. 27, No. 2; Scherzo, Op. 39.....Chopin
"Le Tombeau de Couperin".....Ravel
"Au bord d'une Source"; "Mazeppa"
Liszt

This French pianist is a far more practical music-maker than his gaunt, esthetically old-world appearance would lead one to anticipate. Expecting nothing less than Busonian pyrotechnics and the bravura of an orthodox disciple of Liszt, one is happily surprised to find instead a restrained, perfectly poised musician with one of the sanest and least hysterical approaches to the music of Chopin encountered hereabouts in a very long time.

Immediately in the Handel variations Mr. Baume established his executive authority, his sensitivity to nuance and rhythmic involutions and his ability to build in masses of tone without invoking trip-hammer reverberations. The little Couperin and Rameau fragments were interesting mainly as museum pieces. They are Diémer transcriptions, the Couperin coming from a Quatuor for ancient instruments and the Rameau from a still unpublished manuscript found in the Paris Bibliothèque Nationale. Mr. Baume played them with charm and appropriate delicacy.

It was in the Chopin group, however, that Mr. Baume's basic artistry of style and projection became fully evident. He has a romantic feeling for Chopin, a feeling which is a dan-



Jan Cherniavsky



Emile Baume



Isaac Stern



Nathan Milstein



Luboshutz and Nemenoff

gerous emotional premise for any pianist to set out from in this music. But, such was his refinement that there never was a suggestion of the maudlin, the mawkish or even the sentimental. He gave dynamically rich and propulsive readings which moved sure-footed along the narrow cat-walk separating the familiar dilemmas of syrupy emotionalism and bleak technical ostentation. It was Chopin playing in the best vein and an audience of fair size rewarded the player therefor with resounding applause. R.

Jan Cherniavsky, Pianist

Jan Cherniavsky, pianist. Town Hall, Jan. 10, evening:

Theme and Variations in F Minor Haydn
Adagio from Organ Toccata in C; Organ Prelude and Fugue in D Bach-Busoni
Six PreludesDebussy
Fantasy in F Minor; Nocturne in E, Op. 62, No. 2; Polonaise in B Flat; Scherzo in B Minor.....Chopin

This was a recital of uncommon distinction and beauty. Mr. Cherniavsky—an old acquaintance, to be sure—is

a sensitive poet of the piano, rather than a thunderer or a tight-rope walker. That does not mean he lacks technic, power or a sense of architecture. By and large he possesses these qualities in ample degree as he clearly indicated in Busoni's transcription of the Bach organ fugue, which he built up in quite prodigious fashion.

Mr. Cherniavsky's performance of the Haydn variations may have seemed romantic to excess. Yet there is a morbidity about this music which gives it a kinship to Mozart and yet strikes one like an anticipation of 19th century idioms, and specifically of Chopin. The pianist played it with a lovely quality of tone and a touching simplicity of expression. His Debussy, on the other hand, was stunning in technical address and in the manner in which he captured the true spirit of this music. The preludes he played, incidentally, were the ones which include such favorites as "Les Danseuses de Delphes," "Minstrels," "Feux d'Artifice" and "La Sérénade Interrompue"—and it was precisely in these that the artist rose to his finest

flights.

Possibly the least satisfying of his otherwise admirable accomplishments in Chopin was the F Minor Fantasy, in which one missed a certain feeling of unity and cohesion. Yet at most this was a minor blemish. The Nocturne, the ordinarily neglected posthumous Polonaise and the Scherzo showed, in Mr. Cherniavsky's range of color, in his true sense of rubato and in the overtones of poetic sentiment at his command, the born expositor of Chopin. The artist was very warmly received. P.

Luboshutz and Nemenoff, Duo-Pianists

It is not often that a work as fine as Mendelssohn's Allegro Brillant which Pierre Luboshutz and Genia Nemenoff played at their recital in Town Hall on the evening of Jan. 14 is added to the repertoire. The Allegro was originally composed as a piano duet and Mendelssohn played it with Clara Schumann at a recital in Leipzig in 1841. Mr. Luboshutz has trans-

(Continued on page 12)

HYMN of the SOVIET UNION

LOUIS UNTERMAYER

Distinguished American Poet Writes the English Text for Alexandrov's New Russian National Anthem.

I
Republic forever, the land of the free,
Joined in love and labor for all men to see;
Long live mighty Russia, the union supreme,
As the hope of the people, their work and their dream.

CHORUS

Long may she live, our motherland;
Long may her flag be over us!
Flag of the Soviets, our trust and our pride,
Ride through the storm victorious,
Lead us to visions glorious—
Flag of a people in friendship allied.

II

Through terror and darkness the sun shines today,
For Lenin and Stalin have lighted the way.
We crushed the invader, we hurled back the foe,
And our armies in triumph will sing as they go.

CHORUS

Long may she live, our motherland;
—etc.

Hymn Of The Soviet Union

(The New Russian National Anthem)

English Text by
LOUIS UNTERMAYER

Maestoso

Music by
A. V. ALEXANDROV



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New York Concerts

(Continued from page 11)

scribed it tastefully for two pianos, and the music gains perceptibly in its new medium. The two pianists performed it with the polish and technical brilliance which characterized the entire recital.

The evening opened with the Bach-Maier "Sicilienne" and Isidor Philipp's transcription of the Vivaldi-Bach Concerto in A Minor, a work by no means as fine as the famous D Minor Concerto, but containing some superb passages. It was in Schumann's ever lovely Andante and Variations, however, that Mr. Luboshutz and Miss Nemenoff came thoroughly into the vein. They played them with notable sensitivity and meaningful detail. The Chopin Rondo, also, became in their hands more than a showpiece. Lopatnikoff's "Arabesque", Kreisler's "Tambourin Chinois", a Shostakovich Polka, Levitzki's "Valse Tzigane" and the Russian Dance from Stravinsky's "Petrouchka" completed the list. S.

Nathan Milstein, Violinist

Valentin Pavlovsky, accompanist. Carnegie Hall, Jan. 12, evening:

Sonata in C (K. 296).....Mozart
Partita in B Minor.....Bach
Concerto in D (First Movement)
(Cadenza by Milstein) Caprice in A
Minor No. 24.....Paganini
Two Extracts from "Romeo and Juliet"
("Dances des jeunes Antillaises",
"Masques").....Prokofiev
"Russian Maiden's Song", "Danse Russe"
("Petrouchka")....Stravinsky-Dushkin

This was a superb recital, a magnificent display of noble violin playing and sovereign musicianship over and above virtuosity and shallow sensation. By this there is no intention to imply that Mr. Milstein's technical accomplishments are not great enough for

any and every showy trick of the fiddler's trade. But mechanism on this evening stood at the service of lofty interpretation. The young violinist has probably never done anything finer since he first came here.

It is a question whether artists are well advised to attempt such intimate chamber music as the Mozart violin and piano sonatas in the spaciousness of Carnegie Hall. Mr. Milstein and his fine pianist, Mr. Pavlovsky, admirably cooperative, gave the work a well proportioned reading, wholly Mozartean in spirit but inevitably a little pale because they resisted the temptation to inflate or distend the music. The unaccompanied Bach Partita, on the other hand, enjoyed one of the most majestic and at the same time exquisitely chiselled performances heard here in a month of Sundays. To comment on particulars would consume at least a column of type. One cannot, however, forbear to mention the matchless way in which Mr. Milstein played the successive "Doubles"—every note sculptured with a master hand, yet in tempo marvelously winged and flowing. Such Bach playing does not fade from the memory.

Vain exhibitionism the artist likewise scorned in the Concerto and the Caprice of Paganini, which are habitually considered legitimate provinces for its exercise. Here, too, musical meanings were Mr. Milstein's sole preoccupation. Even the trivialities of these pieces seemed for the time being ennobled and the player's cadenza for the Concerto was tailored in the spirit of artistic urbanity and reserve.

The shorter numbers were, of course, beautifully served. But the predominant impression one carried from the hall had to do with Mr. Milstein's unforgettable Bach. P.

Isaac Stern, Violinist

At his Carnegie Hall recital on the evening of Jan. 11 Isaac Stern not

only confirmed the favorable impression he had made on previous appearances here but established in the minds of his hearers in general the belief that he can now claim rank among the foremost violinists of the day. Again he played with a consistent tonal beauty of a rare kind and again he proved his artistic integrity by using his comprehensive technical mastery primarily to exploit the musical essence of the compositions rather than for purposes of mere display. Even in the Vieuxtemps Concerto No. 5, in A Minor, which was played with brilliant virtuosity, his basic preoccupation was with an exhaustive searching for its musical values.

The first four movements of the Bach Partita in D Minor for violin alone were delivered in a vigorous, red-blooded manner and then the famous Chaconne was given with well adjusted tempi that prevented it from seeming at all overlong and a keen appreciation of its more intimate moods as well as the breadth and nobility of its more majestic variations. The opening Sonata in C Minor, Op. 30, No. 2, by Beethoven, was the least convincing of the program offerings as in it the dominantly heavy style of Alexander Zakin, the assisting pianist, was obviously not in accord with Mr. Stern's conception of the work. A much more uniform approach was achieved later in the Debussy Sonata in G Minor, played with subtle response to its various moods, especially those of the whimsical Intermezzo. With the gain of more potent rhythmic vitality Mr. Stern's playing will become still more commanding. The Berceuse and Scherzo from Stravinsky's "Firebird" and Szymanowski's Nocturne and Tarantelle ended the program. C.

Marian Anderson, Contralto

Marian Anderson found a large and expectant audience awaiting her in her

second recital this season in Carnegie Hall on the evening of Jan. 3. She was in superb voice, and although her program was highly uneven in musical worth, she sang every note with such artistry that the second-rate took on new meaning.

Most artists treat Haydn's "She never told her love" as a quaint little trifle, but Miss Anderson sang it with real intensity as it should be done. Beethoven's "Vom Tode" gave her another opportunity to reveal her keen musical intelligence. Richard Strauss's "Befreit", "Du meines Herzens Krönlein" and "Geduld" need a voice like Miss Anderson's to conceal their slovenly workmanship and commonplace material. These, as well as "Morgen" and "Zueignung" she sang magnificently. Why she did the bombastic recitative and aria, "Gerechter Gott", from Wagner's "Rienzi" in a poor English translation, however, remains a mystery.

The English group of the recital included two mediocre songs by Vaughan Williams, and two highly sentimental ones by Heinrich Schalit and Myron Jacobson. With a whole library of masterpieces by Warlock, Bax and others waiting to be sung, why must we have second-rate English songs? But in the Spirituals which followed Miss Anderson reached the summit of her art. S.

Wanda Landowska, Harpsichordist

Always a sensitive builder of programs, Wanda Landowska divided the music for her second concert of the season in Town Hall on the evening of Jan. 5 into two main groups. The first half brought the majestic splendor of Handel's Suite in G Minor, flanked by Purcell's "Ground in gamut" and Mozart's Piano Sonata in E Flat (K. 282), which acted as a bridge to the "Eighteenth Century Pastorale" which formed the second half.

In the Pastorale, all of the colors (Continued on page 13)

Magda Hajos....

A native of Budapest, graduate of the Royal Hungarian Academy of Music, and a favorite pupil of the celebrated Hungarian pedagogue, Jeno von Hubay, Magda Hajos has been acclaimed by critics of two continents as "One of the great woman violinists now before the public."

MAGDA HAJOS's debut appearance in Vienna at once established her as one of the most significant among the younger artists of her generation. Her great success in the Austrian capital resulted in extensive tours of Europe, where she appeared as soloist with leading symphony orchestras in Vienna, Budapest, Warsaw, Paris and elsewhere, and in recitals in almost every important country of the European continent, including Austria, Czechoslovakia, Hungary, Poland, Italy, Holland, Belgium and France. Three times she appeared as soloist at the great Salzburg Festivals, and frequently shared program honors in principal European cities with such world-famous stars as Beniamino Gigli, Lotte Lehmann, Jan Kiepura, and Richard Tauber. More than 100 broadcasts carried her name across all Europe.

SINCE coming to America, Magda Hajos has widely toured throughout the East, appearing in recitals with many important music clubs, colleges, and musical societies, and taking her place among the rising artists now before the American public. She numbers among the most frequently re-engaged recitalists, as witnessed by three return engagements at Newark (State Teachers' College), five in Trenton, seven in Passaic, N. J., eleven at Ridgewood, N. J., and no less than sixteen return engagements at Montclair, N. J. In addition, Magda Hajos has been heard in over thirty broadcasts over major American stations.

BESIDES her concert activities, Magda Hajos is active as head of the Violin Department of the College of Chestnut Hill, at Philadelphia, Pa.

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Abresch

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and with Orchestras

Concerts in Manhattan

(Continued from page 12)

and nuances of the harpsichord came into play in Rameau's "La Villageoise"; "Musette en rondeau" and "Tambourin"; in Daquin's "Le Coucou"; and in the "Toccata con lo scherzo del Cucco" of Pasquini. Naive victims of the 19th century are apt to assume that tone-painting was discovered by Berlioz and developed by Strauss, and that one needs a 100-piece orchestra to create an imposing texture of sound. Mme. Landowska's playing of these exquisite 18th century pictures of nature and of folk life was answer to the first half of the fallacy; and her performance of Handel's noble G Minor Suite was crushing answer to the second. The baroque grandeur of this suite is something unique in music, and no later age has created anything to match it in the same genre.

Mme. Landowska's playing of Mozart's E Flat Piano Sonata had the rhythmic inevitability, the delicate molding of phrase and the poetic charm which one longs for and so seldom gets in performances of his music. Strength and elegance were also fused in her playing of the slow movement from the F major sonata, as an encore. This was an evening of the keenest enjoyment for everyone.

S.

John Garriss, Tenor

John Garriss, Metropolitan tenor, familiar from his excellent work in a number of secondary roles at that establishment, embarked at the Town Hall the evening of Jan. 11 on the treacherous waters of the song recital. His elaborate program may be taken as a measure of his ambitions of which it can assuredly be said that they were honorable. This list, which includes something like 26 songs, began with Purcell's "I Attempt from Love's Sickness to Fly", and "In Native Worth", from Haydn's "Creation". Then came a Schubert group, including the "Nachtstück", "Liebesbotschaft" and "Der Musensohn", after which the singer undertook four songs of Fauré, Tamino's "Picture Air" from the "Magic Flute", four short new songs by Ernst Bacon (heard for the first time in New York), four Lieder of Brahms and, to conclude, groups of Greek and Neapolitan folksongs.

Mr. Garriss approached this whole of a program with the intrepidity of a seasoned recitalist. He has taste and poise, except when he allows certain mannerisms, of which with further concert experience he may rid himself, to gain the upper hand. He is, nevertheless, musical and may be expected to broaden still further his

grasp of Lieder style. The same may be said of his interpretations of French songs, especially those as exacting as Fauré's.

In any case he was very warmly received by a large audience and will doubtless become a familiar figure on the recital stage. His accompanist, Franz Rupp, shared in the evening's acclaim.

P.

Lotte Lehmann, Soprano

Paul Ulanowsky, accompanist, Town Hall, Jan. 16, afternoon:

ALL-SCHUBERT PROGRAM
"Liebesbotschaft", "Lachen und Weinen", "Die Stadt", "Die Nebensonnen", "Die Forelle", "Der Wanderer", "Suleika", "Mit dem grünen Lautenbande", "Geheimes", "Erkönig", "Die Junge Nonne", "Wiegenlied", "An die Nachtigal", "Der Doppelgänger", "Das Wirtshaus", "Rosamunde", "Der Neugierige", "Rastlose Liebe".

Because she had not wholly shaken off the effects of her recent cold Mme. Lehmann approached the first of her series of three recitals in a spirit of extreme caution and reserve. The result, as sometimes happens in cases of the sort, was one of the most tasteful and artistic exhibitions the singer has offered in a long time. Simplicity amounting almost to understatement was the prevailing mood of an occasion agreeably free from emotional extravagances and it mattered little that some of the singing appeared uncommonly subdued; or that certain of the soprano's tones lacked some of their distinctive quality, body or warmth. This is not to intimate that much of her work was not memorable as sheer singing. As far as suave and finished vocalism is concerned Mme. Lehmann has accomplished few things in recent years as fine as "Liebesbotschaft" at the very beginning of her list, or as "Suleika", a little later.

But it was more particularly by her sensitive and affecting interpretations, her ability to create and sustain a wide variety of lyric moods that Mme. Lehmann's recital could be set down as a red-letter event. In songs as widely different as "Lachen und Weinen", "Die Stadt", "Die Nebensonnen", "Der Wanderer", "Geheimes", "Die Junge Nonne", "Wiegenlied" and "Der Doppelgänger"—to cite only a few—she captured and communicated emotional nuances and phases of expression in a fashion now wholly captivating, now profoundly moving. Not many who heard the eerie and spectral half voice in which she enunciated the concluding line of "Der Wanderer"—"Dort wo du nicht bist, dort ist das Glück"—will soon forget its heart-shaking intimations; or yet the delicate sensuousness of "Suleika", the lovely charm of



John Garriss



Lotte Lehmann



Mishel Piastro



Abbey Simon

"Geheimes", the emotional crescendo of "Die Junge Nonne" or "Der Doppelgänger", the poignant tragedy of "Das Wirtshaus".

Here and there, perhaps, a detail missed fire. It is never wholly satisfactory, for instance, to utter the words "war tot", at the end of the "Erkönig", in a toneless whisper, as Mme. Lehmann was this time moved to do. Such a procedure always appears to beg the question, as it were. But when the accomplishments of the afternoon were of such superior order it is needless to pick upon a few details of the sort. The huge audience—which filled the stage as well as the body of the hall—listened with rapt devotion and acclaimed the artist in frenzied fashion.

The accompaniments of Paul Ulanowsky sustained the artistic standards set by Mme. Lehmann.

P.

Abbey Simon, Pianist

A substantial technical equipment, musical imagination and (what is equally important to any young artist) an obvious interest in the musical thought of his own time made the recital which Abbey Simon gave in Carnegie Hall on the evening of Jan. 16 unusually interesting. Prokofiev's Sonata in A Minor, Op. 28, besides shorter works by modern composers, rubbed elbows on his program with the Franck Prelude, Chorale and Fugue, Brahms's Variations on a theme by Handel and Chopin's Ballade in A Flat, Mazurkas, Op. 17, No. 4 and Op. 24, No. 2, and Etudes, Op. 25, No. 3, and Op. 10, No. 4. And Mr. Simon played the Prokofiev with just as much intensity and devotion as he did the "standard" works on his program.

It would be an interesting experiment for a pianist to give us one of the early Prokofiev sonatas, such as the Third played at this recital, and on the same program one of the later sonatas, for no better illustration could be made of the development of new idioms in a composer's style. The Third is sprawling, full of bravura passages and all of the clichés Prokofiev picked up from the late 19th century romantics. The new sonatas are full of original ideas which will

not become clichés until about 1980. Mr. Simon's performances had vitality and point, though he revealed rhythmic mannerisms which in time he will doubtless correct. The audience was enthusiastic.

A.

Ralph Pierce, Pianist

Sponsored by Ethel Leginska, Ralph Pierce, pianist, from the Pacific Coast, gave his first New York recital at Town Hall on the evening of Jan. 4, when he offered a compact and well-balanced performance of the Griffes Sonata and played two Leginska pieces, "The Gargoyles of Notre Dame" and a Scherzo, with technical address and obvious sympathy. Disturbing mannerisms in the treatment of rhythm in the E-Flat Minor Prelude and Fugue from Book 1 of the Well-Tempered Clavier and Beethoven's Variations and Fugue, Op. 35, and a superficial approach in general gave the impress of immaturity to his playing. Chopin's Ballade in A Flat, Scherzo in B Flat Minor, Nocturne in C Minor and "Wintery Wind" Etude closed the program.

C.

Mishel Piastro, Violinist

Arpad Sandor, at the piano. Carnegie Hall, Jan. 15, afternoon:

Sonata in E Flat, Op. 18.....Strauss
Violin Concerto in D Minor.....Harty
(First performance in New York)
Sonata in G, Op. 78.....Brahms
"The Devil in the Belfry".....Weinberger
(First performance)
"La Capricieuse".....Elgar
Prelude, Op. 11, No. 11.....Scriabin-Schorr
(First performance)
"La Carnaval Russe".....Wieniawski

Mr. Piastro returned to the recital platform after many years absence as concertmaster of the New York Philharmonic-Symphony, and he was warmly welcomed. His playing throughout the afternoon was notable for its warmth, its brilliance and its tonal lustre, and he had prepared a program which contained several novelties besides a well balanced choice of familiar music.

Richard Strauss's Sonata scarcely conforms with the canons of chamber music as established by the august shades of Beethoven and Brahms in

(Continued on page 32)

THE UNIVERSITY MUSICAL SOCIETY Announces the Fifty-first Annual

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THE PHILADELPHIA ORCHESTRA will participate in all concerts.

THURSDAY, 8:30—Miscellaneous program. SALVATORE BACCALONI, Soloist. EUGENE ORMANDY, Conductor.

FRIDAY, 8:30—A Symphony: "Das Lied von der Erde"—Mahler. Soloists: KERSTIN THORBERG, contralto; and CHARLES KULLMAN, tenor. EUGENE ORMANDY, Conductor.

SATURDAY, 2:30—Youth Chorus in a Fantasy of folk songs of the two Americas; MARGUERITE HOOD, Conductor. Concerto for two pianos by Harl McDonald; Soloists—PIERRE LUBOSHUTZ and GENIA NEMENOFF, the COMPOSER conducting. Orchestra numbers conducted by SAUL CASTON.

SATURDAY, 8:30—Artist concert: BIDU SAYAO, soprano, Soloist. SAUL CASTON, Conductor.

SUNDAY, 2:30—All-Brahms program. Concerto for Violin and Violoncello; with NATHAN MILSTEIN and GREGOR PIATIGORSKY. EUGENE ORMANDY, Conductor.

SUNDAY, 8:30—Mendelssohn's "Elijah." Soloists: ROSE BAMPTON, KERSTIN THORBERG, CHARLES KULLMAN and LANSING HATFIELD; UNIVERSITY CHORAL UNION; HARDIN VAN DEURSEN, Conductor.

Season tickets (with tax): \$8.80—\$7.70—\$6.60.

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Civic Concerts, Inc., Hold 23rd Conference

Field Staff and Officers Have Series of Meetings in New York — Bottorff and Cornet Preside — Morton Gives Talk

THE 23rd annual conference of the field staff and officers of the Civic Concert Service, Inc., was held the first two weeks in January at its home office in New York City. O. O. Bottorff, president of the Civic Concert Service, Inc., and D. L. Cornet, vice-president of C.C.S., presided.

On the opening day Mr. Bottorff recalled the early days of the organized audience movement. "The firm of Harrison-Harshbarger, justly recognized as the originator of this movement, began operation in the Chicago area," he said. "The original objective was for the company to give professional assistance to local auspices in securing a sufficient advance sale of season tickets to insure the successful delivery of a concert series. In those early days it was impossible for us to visualize its later development and ultimate contribution to music in America. However, this original thought was only the nucleus of a far bigger movement. Soon the idea of membership associations was devised in order to bring financial stability and permanency into the picture.

"The subsequent formation of Civic Concert Service, Inc., and its successful functioning ever since has transformed the original movement into a national institution by the thorough development and application of the Civic Music Plan. Now because of



D. L. Cornet, Vice-President of Civic Concert Service, Inc.

its experience in many thousands of campaigns, Civic Concert Service brings to local associations expert professional service in forming and directing organizational procedure. Therefore, our company now wishes to dedicate the year of 1944 to the perfection and application of organization which, after all, is the backbone of the organized audience movement."

NCAC President Speaks

The opening session was also addressed by Alfred H. Morton, president of the National Concert and Artists Corporation. Mr. Morton pointed out that never in the history

of the country have people been any more entertainment minded. This holds true in all phases of the cultural and amusement worlds. This trend on the part of the public is expected to increase in the coming months, and provides such groups as concert organizations, symphony societies and opera companies, as never before, the opportunity to give to people the recreational and artistic opportunities they desire.

First hand reports of musical conditions in all parts of the country were brought in by the field representatives thus clearly outlining the overall picture. Mr. Cornet stressed the fact that the problems which seemed paramount last year have been solved and largely forgotten. The past year has seen a tremendous growth in the size of the associations. The percentages of increase in memberships are larger than they ever have been; this holds true in all parts of the country, in cities of all sizes and regardless of the amount of participation they have in war industries. People who have never been able to attend concerts before make up a large share of these new members. For several years there has been a gradual increase in the number of concerts each association has presented and the past year has seen this trend accelerated to a greater degree. Instead of four, five or six concerts, committees are now thinking in terms of seven, eight or nine per season.

Effective Organization Stressed

At all times the emphasis was on thorough and effective organization. Both Mr. Bottorff and Mr. Cornet pointed out the necessity of stressing this factor above all others. At this time when money is easy, people spend more freely on artistic pursuits than they do in times when money is not plentiful. With this in mind, and the necessity to plan for the readjustment period when the war is over, new plans for strengthening the organization of the Civic Music Associations were brought out and developed in the meetings.

A goodly number of the associations are already strengthening their organizations with this thought in mind. This same careful planning must be extended to all Civic Music Associa-



O. O. Bottorff, President of the Civic Concert Service, Inc., and Vice-President of National Concert and Artists Corporation

tions in every part of the country. Those who build strongly today and conform closely to the fundamental principles, will be those who will make the transition to the post-war economy with ease, keep their associations functioning and presenting the much needed concerts to their respective cities.

In addition to the business sessions, the field staff of the Civic Concert Service attended several performances at the Metropolitan Opera; concerts by Isaac Stern, Lotte Lehmann, Nathan Milstein, Blanche Thebom, John Garbis, Luboshutz and Nemenoff, and the Lener Quartet, as well as broadcasts and the theatre.

The high light in the social calendar for the conference was the reception given by Mr. and Mrs. O. O. Bottorff at their home on Jan. 9, when the field staff and noted artists of NCAC were present, as well as celebrities of the screen, radio and theatre.

Immediately upon conclusion of the conference the representatives left to begin their work in the field. The schedule of Spring campaigns to be directed by them is the heaviest of any year since Civic Music came into being as the original organized audience movement.

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Special arrangements made for applicants from the West Coast. Completed blanks must be in for evaluation by April 15, 1944.

Applicants please send for blanks to

ALBERT RIEMENSCHNEIDER, DIRECTOR, BEREA, OHIO

San Antonio Enjoys Numerous Concerts

Rubinstein, Pinza, Szigeti, Menuhin Heard—Symphony Gives Program

SAN ANTONIO.—The Friends of Music course, under the Devoe management, continued with a performance by the Ballet Theatre, Jan. 10. This course in its tenth anniversary season offered superb opening events, introducing Artur Rubinstein, pianist, also Ezio Pinza, basso, in a recital of high artistic value. Under the same management was the opera "Don Pasquale" sung by Louis d'Angelo, George Britton, Gabor Carelli, Stella Andreeva and Ciro de Ritis, directed by Paul Breisach and staged by Désiré Defrère; also an appearance of the Opera Quartet, comprising Nino Martini, Igor Gorin, Josephine Tumina, Helen Olheim, with Stewart Wille at the piano. A performance by Carmen Amaya and her dancers was a November event of dazzling skill.

The Artist Series, sponsored by the Tuesday Musical Club, followed its successful opening concert that presented Vivian della Chiesa, with another capacity crowd to hear Joseph Szigeti, violinist, accompanied by An-

dor Foldes. The audience was deeply impressed. Beethoven's Sonata in D and the César Franck Sonata were played and a wide variety of shorter works. The third concert of the San Antonio Symphony, Max Reiter conductor, featured Strauss's tone poem "Don Juan". Jeanette MacDonald was the assisting soloist.

The concert was repeated and drew a capacity audience to the Municipal Auditorium for both performances. The fourth concert presented Yehudi Menuhin, violinist, for the first time here. The overflowing audience was completely enthralled by the exquisite playing of the Brahms Concerto and of Bach works. An extra concert, scheduled for Jan. 8, presented Oscar Levant, pianist, in Gershwin's Piano Concerto "An American in Paris", "Rhapsody in Blue", and the "Porgy and Bess" Suite. The orchestra recently played a concert at Brooks Memorial Hospital for returned service men. G. T.

Alexander Bloch Resigns Florida Symphony Post

Alexander Bloch, for six years conductor of the Symphony Orchestra of Central Florida, has resigned from his post. Owing to war conditions the orchestra has been disbanded.

Traubel Scores As Ormandy Soloist

Soprano Sings Wagner and Beethoven—Fourth Symphony Heard

PHILADELPHIA.—A Beethoven-Wagner program with Eugene Ormandy as conductor and Helen Traubel as soloist was presented by the Philadelphia Orchestra on Dec. 31 and Jan. 1 and 3. The noted soprano's splendid vocal powers were displayed in Clara's songs "Freudvoll und Leidvoll"



Helen Traubel



Angel Reyes

and "Die Trommel gerühret!" from "Egmont" and the majestic "Die Ehre Gottes aus der Natur". For her Wagnerian contribution Miss Traubel selected Brünnhilde's "War es so schmachlich" from the final act of "Die Walküre", the interpretation having strong tonal and emotional impact, winning demonstrative tributes.

Mr. Ormandy and the Orchestra furnished admirable support for the singer and gave effective performances of Beethoven's "Coriolanus" Overture and Fourth Symphony as well as of Wagner's "Parsifal" and "Meistersinger" preludes.

Angel Reyes, Cuban violinist, appeared as soloist in the Brahms Concerto at the concerts of Jan. 7 and 8, his performance finding a cordial reception. Blanche Thebom, mezzo-soprano, earned hearty applause for her achievements in the vocal solos in De Falla's "El Amor Brujo" Suite. The remainder of the bill provided the Grétry-Mottl Ballet Suite from "Céphale et Procris" and Mr. Ormandy's skillfully contrived "symphonic" orchestral version of Bartok's "Rumanian Folk Dances".

Pons at Fund Concert

At the second concert in the special series for the Philadelphia Orchestra Pension Foundation on Jan. 11 Lily Pons and her conductor-husband, Andre Kostelanetz, had a hearty welcome from a capacity audience. Composed for and dedicated to Miss Pons and interpreted by her with delightful artistry, Darius Milhaud's "Quatre Chansons de Ronsard" revealed unusually interesting and appealing style and texture.

Miss Pons also sang an aria from Grétry's "Zémire et Azor", arranged by La Forge, excerpts from Mozart's "Magic Flute", and Rachmaninoff's "Vocalise".

Paul Creston's "Frontiers", was performed for the first time locally. Excellent as to content and workmanship, the piece was commissioned by Mr. Kostelanetz and is dedicated to him. Other numbers were the Arbos' version of music from Albeniz's "Iberia" and Stravinsky's "Fire-Bird" Suite. Another concert in the children's series took place on Jan. 12. Mr. Ormandy conducted and Mary Van Doren served as commentator.

Clubs Hear Concerts

PHILADELPHIA.—At a pleasurable Philadelphia Music Club concert on Jan. 11 were heard Lesley Cathcart and Charlotte Schreiber, duo-pianists, and Carolyn Diller, mezzo-soprano, assisted by Urma Nabenhauer, pian-

ist. Georgianna Romig's Sonata for Flute and Piano was played by Louis Delducco and the composer. On Jan. 12 at the Settlement Music School Dr. Paul Nettle spoke for the Philadelphia Music Teachers Association. Mme. Gertrud Nettle, pianist, gave a musical program. Lukas Foss, young composer-pianist, spoke and played at the Philadelphia Art Alliance. At the Academy of Music, the Fortnightly Club led by Dr. Henry Gordon Thunder, launched its fifty-first season. Antoinette Franzosa, cellist, was assisting artist.

Choral and Chamber Music Attracts

Handel's "Messiah" Sung by Chorus of 300—Budapest Quartet Plays

PHILADELPHIA.—Continuing its 47th season, the Choral Society of Philadelphia presented Handel's "Messiah" before a large audience at the Academy of Music on Dec. 30. For the occasion the Society was augmented by the Philadelphia Bach Festival Chorus, the Choral Art Society, the Philadelphia Conservatory of Music Chorus and the Fortnightly Club, the combined organizations constituting a chorus of 300 singers. Dr. Henry Gordon Thunder conducted with his customary authority, the veteran leader just past his 78th birthday, showing no apparent effects of a recent pneumonia attack. Excellent as soloists were Mary Jackson, Emilie Brown, George Lapham, and Harry Martyn. An ensemble of Philadelphia Orchestra musicians played the accompaniments, Wallace Heaton, organist, assisting.

Beethoven Sonata Series

Jani Szanto, violinist, and Joseph Schwartz, pianist, proceeding with their Beethoven sonata series, performed at the Philadelphia Musical Academy on Jan. 5. Artistic interpretations of the Sonatas in A and G, Op. 30, Nos. 1 and 3, in A Minor, Op. 23, and in E Flat, Op. 12, No. 3, were noted. On Jan. 6 an ensemble from the Schola Cantorum of New York under Hugh Ross's able leadership sang at Haverford College. Solo and choral excerpts from Glinka's "A Life for the Tsar" afforded special interest and among other numbers was a "Glorification of Saint Nicholas" by Dr. Alfred J. Swan, director of music at Haverford and Swarthmore Colleges.

The Budapest String Quartet was hailed by a capacity audience at Clothier Memorial Auditorium, Swarthmore College, on Jan. 7, the famed group maintaining its superlative standards. Listed were Mozart's Quartet in D Minor, Prokofiev's in B Minor, and Brahms's in C Minor.

Beethoven's E Flat and "Appassionata" Sonatas were finely treated by Irma Wolpe at her piano recital in the Settlement Music School on Jan. 9. Her schedule also included "Complaint" and "Dance in the Form of a Chaconne" by her composer-husband, Stefan Wolpe, and numbers by Frescobaldi, Brahms and Liszt.

The Philadelphia Pianists Association inaugurated its third season at Ethical Society Auditorium on January 10. The program comprised Bach's "Italian" Concerto, Chopin's Sonata in B Minor, Prokofiev's Sonata No. 6 and Brahms's in F Minor with Eugenie Miller, Irene Peckham-Veley, Mildred Whitehill-Richter and

Bessie Freed as the respective performers.

Other recent events included a "Songs for Young People" recital by Gertrude Traubel, the list embodying numbers by the Philadelphians, Frances McCollin and Letitia Radcliffe Harris; a concert by the Germantown Youth Orchestra under J. W. F. Leman's direction, and a performance of Bach's cantata, "Sages of Sheba", Dr. Alexander McCurdy conducting. There was also a Matinee Musical Club concert featuring Carol York and Floria Hunter, sopranos, and the club piano ensemble, Agnes Clune Quinlan, director.

Capacity Audience Applauds "Un Ballo"

PHILADELPHIA.—The Metropolitan Opera Association's resplendent production of Verdi's "Un Ballo in Maschera" was greatly enjoyed by a capacity audience at the Academy of Music here on Jan. 4. Bruno Walter's conducting was of a superior order and merited enthusiastic praise. Zinka Milanov's Amelia was a fine delineation and well sung; Jan Peerce's fine voice was advantageously displayed in the music of Riccardo; Leonard Warren gave a distinguished portrayal as Renato.

Kerstin Thorborg's Ulrica had impressive qualities and Frances Greer as Oscar was agreeable situated, while as Samuel and Tom, Norman Cordon and Nicola Moscona were capable. The choral ensembles were well done. All-in-all, the performance was among

the finest given by the Metropolitan here in several seasons.

San Francisco Sees Local Ballet

Company Gives Festival Including New Work by Christensen

SAN FRANCISCO.—A festival by the San Francisco Ballet was distinguished by the "Winter Carnival" devised by William Christensen to Strauss music with Ruby Asquith as a skating star. The whole was colorful and finely staged. Earl Riggins and William Christensen shared dance honors with Miss Asquith. Also seen were an adaptation of "Les Sylphides" renamed "Chopinade" with Celena Cummings, Gisella Caccialanza and Michel Panieff; "Romeo and Juliet" to Tchaikovsky music, and "Sonata Pathétique" to music by Beethoven.

Two subsequent performances brought a pantomime version of "Hänsel and Gretel" with Beatrice Tompkins and Ruby Asquith in the title roles, and a group of singers in the orchestra pit. Fritz Berens was a skilled conductor at all three performances and the ballet ensemble was fully equal to any seen here since the days of the Jooss Ballet. M. F.

Grete Stückgold Sings in Capital

WASHINGTON, D. C.—Grete Stückgold, soprano, formerly of the Metropolitan Opera, appeared recently at the opening of a new series of recitals managed by Robert Fairfax Birch, in the Hotel Statler. Her program consisted mostly of German Lieder and contained also a song by Mr. Birch. The next number on this series will be a recital by Alexander Kipnis, bass of the Metropolitan, in Continental Hall on Feb. 16.

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Juvenile Delinquency— A Challenge to Music

THE recent exchange of verbal brickbats between Artur Rodzinski and Frank Sinatra on the subject of current styles in popular music and their possible contribution to juvenile delinquency raises a serious issue that has wanted attention for some time. Dr. Rodzinski declared "the style of boogie woogie which appeals to hep cats is the greatest cause of delinquency among American youth today", to which Mr. Sinatra retorted: "I don't know exactly what the causes of juvenile delinquency are, but I don't think any one can prove that popular music is one of them". Subsequently, other musicians, including Leopold Stokowski, have added their voices variously to the controversy.

We hold no brief for the swooner-crooner nor for most of the things he represents, musically. But we think he has a better case in this instance than the distinguished conductor of the Philharmonic, and we think he has placed the burden of responsibility where it belongs. The response of modern juvenilia to swing and boogie woogie is not basically different, in kind or purport, from the physical reactions to rhythm of the first man who struck the first drum at the dawn of civilization, of the be-wigged courtier who pranced to the minuet, the Viennese who whirled to the waltz or the Hungarian who toed the Czardas. An emotional catharsis, through music, of whatever stamp, is neither degenerate nor malicious. To say so is a tactical error in the approach to the whole problem of musical illiteracy and places the accuser in a virtually indefensible position.

MOREOVER, Dr. Rodzinski misses one of the principal implications of his charge: if popular music is contributing to juvenile delinquency, what is serious music doing to correct the condition? In our opin-

ion, it is doing very little; certainly far less than it can and should. The social aspects of music have been far too little exploited in the interest of social enlightenment and progress, especially among children growing up under present war conditions. There are, of course, the traditional concerts for young people presented by our symphony orchestras and other organizations. Some groups, including the National Music League, are planning redoubled efforts to engage the passive interest of restless youth in abnormal times. These are laudable projects as far as they go. But they do not go far enough.

Action is the keynote of youth, and active participation in educative musical projects could be a powerful antidote for the mischievous forces which axiomatically find work for idle hands. Within every community there are organizations qualified to sponsor and supervise after-school and evening music activity programs—choruses, glee clubs, bands, orchestras, musical entertainments, operettas and the like. Most music clubs, public schools and similar institutions have at their command the necessary facilities and personnel to conduct such activities, and they could do a tremendous morale job on the home front if they put that machinery to work on an all-out basis.

IT will be said that such activities already are available to children under school auspices. But the trouble is that most school projects are carried on during school hours, leaving the time between the dismissal bell and bedtime unoccupied, and that they are only open to, or at least only attractive to, children with some special musical talent or interest. The activities we contemplate would be open to all children and would appeal to them on a social as well as a musical basis. And they would take place in those twilight hours that represent such a dangerous void for unguided youngsters in war-disrupted families.

In sponsoring such programs, people sincerely interested in the propagation of serious music would not only perform a magnificent service for their communities but would also be paying comparatively light premiums on a large insurance policy against the day when these children will have become adults and taken their place in the cultural life of the community. People who come to know and love music in childhood seldom desert it in later life. For them there will be no moot points as to the social significance of different types of music and there will be no need for the Rodzinski or the Sinatra of their day to tell them what music is doing to them.

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Personalities



George Van

Lucille Manners and Her Husband, Lt. William J. Walker, After Their Wedding on Jan. 6

In the Denver Auditorium on Feb. 4, Gregor Piatigorsky will make his debut as a conductor, leading the Denver Civic Symphony in Weber's "Euryanthe" Overture, and works by Liadoff and Tchaikovsky. He will play and conduct for the Haydn Cello Concerto.

A hospital pavilion in the Hospital for Special Surgery in New York has been named after Robert Weede. The Metropolitan and radio baritone has been giving Christmas parties there for many years. The trainer for one of America's outstanding horsemen had an operation there a year ago and his employer, in gratitude for the recovery of his trainer, donated \$10,000 for a pavilion, named it after Weede, having heard of the singer's service there.

Practically all of the more than 100 men of the Philharmonic-Symphony are married. Mrs. Artur Rodzinski, wife of the conductor, discovered this when she asked wives of the players to tea recently. . . . Helena Morsztyn gave a piano recital in Wilkes-Barre recently where the admission price was a bond. The results—\$400,000 worth of bonds.

In the last war, Arthur Benjamin, composer, was an RAF gunner in a squad so effective that finally Germany sent the famous Richthofen Squadron, in which Hermann Goering was second in command, after it. Benjamin was shot down and captured by Goering himself. "If it had only been the other way around," he mourns.

Whose face was red? After Alexander Uninsky's recent appearance in a certain town, a pompous government official sought out the pianist and sounded off: "I am so impressed with your playing of Chopin that you must promise me that when I die you will play his 'Funeral March' at my funeral." Uninsky absent-mindedly answered, "Yes, with pleasure. When?" . . . Sidney Foster says the war has hit Commerce, Tex. His concert there on Dec. 15 was cancelled at the last minute because the local manager reported, "There's no gas in town today, and it's too cold to freeze, even for good music."

Mayor La Guardia went back stage after a Sunday Philharmonic concert and saw Maurice Van Praag, personnel manager, writing busily. "Checks, Van?" asked His Honor. "Yes, would you like to sign one?" countered Van. It was a V-Mail letter to his son. The mayor wrote on it: "Kindest regards. Thumbs up. Best wishes. Fiorello H. LaGuardia". The letter is on its way to Lt. Philip A. Van Praag of the Engineers Boat Regiment.

Rochester Memorial Honors Hochstein

Anniversary of Violinist's Death Commemorated—Other Events

ROCHESTER.—The 25th anniversary of David Hochstein's death in World War I was observed by the Hochstein Memorial Music School with a recital by Jacques Gordon, violinist. Emanuel Balaban accompanied at the piano, and the two artists, opening their program with Handel's Sonata in D, won enthusiastic applause from the audience which filled the hall.

On Dec. 10, the General Platoff Don Cossack Chorus, Nicholas Kostukoff, director, was heard at the Eastman Theatre, by a large audience. It was a first visit by this organization, and the audience enjoyed it, demanding a number of encores at the close of the program.

Sigmund Romberg and his company of 50 were presented at the Eastman Theatre by the Rochester Civic Music Association on Dec. 30 and on New Year's Eve. Soloists on the programs were Martha Errolle, soprano, Eric Mattson, tenor, and Mary Becker, violinist. Both performances were given to practically sold-out houses.

The Trapp Family Singers paid another visit to Rochester on Jan. 6, this time at the Auditorium, under the auspices of the Young Ladies Sodality of St. Michael's Church. The event was well attended.

On Friday evening, Jan. 7, Marian Anderson appeared in recital at the Eastman Theatre, with Franz Rupp at the piano, in a beautifully sung program that delighted the audience.

M. E. W.

First League Event Offers Novelties

The first concert of the 21st season of the League of Composers will take place Sunday evening Jan. 30, at the New York Times Hall. The program will be devoted to contemporary chamber music presented by the Guilet String Quartet, the duo-pianists Virginia Morley and Livingston Gearhart, Fredelle Lack, violin, and Harold Shapero, composer-pianist.

One of the works to receive its first New York performance on this occasion is Randall Thompson's First String Quartet. It was awarded the Coolidge Medal at its first performance in 1941. Another work to have its first New York hearing is a Sonata for Violin and Piano by Harold Shapero. The Sonata in three movements, was completed in December 1942. The composer will be at the piano with Fredelle Lack, a young violinist who received one of the National Federation of Music Clubs awards last Spring. The Guilet String Quartet also will be heard in Stravinsky's Concertino for String Quartet, composed in 1920.

The duo-pianists, Virginia Morley and Livingston Gearhart are scheduled to play a Concerto for Two Solo Pianos, which David Diamond completed in Hollywood in 1942. These artists are also to play a two piano fugue, "The Second Joyful Mystery" which Theodore Chanler wrote in 1943. Mr. Chanler has brought a suggestion of the Magnificat at the end of the fugue.

Announce Prize in Competition for Organ Work

A prize competition for an organ work will be held under the auspices of the American Guild of Organists, open to any musician residing in the United States or Canada. This prize, offered by J. Fischer & Bro., will consist of \$100 plus royalty, to be awarded for the work which, in the opinion of the judges appointed by the Guild and the publisher best fulfills the requirements for use as service or recital

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1924



A "Rigoletto" Quartet at the Chicago Opera. From the Left: Alfred Piccaver, Who Made His American Debut; Kathryn Meisle; Florence Macbeth and Joseph Schwarz, Who Returned After Two Years' Absence



Friedrich Schorr and His Wife Arriving for the Baritone's Metropolitan Debut



Richard Crooks Gets Down to Some Piano Playing

Post Bellum Return

The promised restoration of "Siegfried" to the repertoire of the Metropolitan will take place next week. Florence Easton will be the Brünnhilde; Margaret Matzenauer, Erda; Kurt Taucher, Siegfried, and Clarence Whitehill, the Wanderer. Artur Bodanzky will conduct.

1924

We Got It, Now!

Representative Swope of Pennsylvania has introduced into the House a resolution for the adoption of "The Star Spangled Banner" as the American National Anthem. The resolution was referred to the House Committee on Library.

1924

Do You Agree?

The jury of the supreme court at Portland, Me., after deliberating two hours and a half, decided that a vocal studio conducted during the Summer at Harrison, Me., was not a nuisance!

1924

Why Not in New York?

Los Angeles is fortunate in possessing a multi-millionaire who is interested in the best music. His name is W. A. Clark, Jr., and he has spent \$800,000 during the last four years fostering the Los Angeles Philharmonic.

1924

Unions, Again

A proposal to bring the Vienna State Opera Company to Covent Garden is being vigorously opposed by the Musicians Union of Great Britain.

1924

Marvelous!

An electric orchestra conductor which synchronizes the motion picture and its musical accompaniment has been invented. The musical cues are signalled by the projection director who controls the device.

1924

music. It is hoped that the composition will not exceed 5 or 6 minutes in length. The winning composition will be played at the spring festival of the A. G. O. in New York during the week of May 14. The manuscript, signed with a nom de plume or motto, with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than March 1, 1944. Return postage should be enclosed. The judges are Dr. T. Tertius Noble, Dr. Leo Sowerby, Dr. E. Shippen Barnes.

Washington Musicians Give Car to Red Cross

WASHINGTON, D. C.—Members of the Musicians' Protective Union of Washington, D. C., have presented a fully equipped station wagon to the District of Columbia Chapter of the

American Red Cross. The presentation was made in the Hall of Flags, United States Chamber of Commerce building. The vehicle will be used by the Mobile Blood Donors unit for the transportation of physicians and nurses. Paul Schwartz, president of the local, made the presentation address in honor of Albert C. Hayden, retired president of the union.

A. T. M.

Dayton Provides Music for Soldiers

DAYTON, OHIO.—Men and women in uniform stationed in this city and at near-by Army camps and fields who are fond of good music will have an opportunity during the coming months to hear, free of charge, some of the country's leading artists under the auspices of the USO.

Begun on Jan. 9, and continuing, on alternate Sundays, through March 19, USO is sponsoring a series of sym-

phony concerts in Memorial Hall here. These concerts will be for men and women in uniform only. No civilians will be admitted. Free tickets will be distributed through the special service offices at the various fields and will be available at all local USO centers.

Music at each of the concerts will be furnished by the Dayton Philharmonic under Paul Katz. Visiting soloists and the dates of their appearances are as follows: Giovanni Martinelli, Metropolitan Opera tenor, Jan. 9; Leonard Shure, pianist, Jan. 23; Josephine Antoine, Metropolitan Opera soprano and other artists to appear on March 5 and March 19 will be announced later.

On the Sundays between concerts, USO plans to conduct discussion groups, the members of which will study the musical program to be presented the following Sunday. Guest artists have waived their usual professional fee for appearances at these concerts.

Orchestral Events Engross Rochester

Boston Symphony Plays Russian Works—Beech- am Offers Mozart

ROCHESTER.—In spite of the pause in concert going over the holidays, the month of December had plenty of musical events to keep concert-goers busy. On Dec. 14, the Eastman Theatre was thronged to the doors for the Boston Symphony, under the auspices of the Rochester Civic Music Association, in a program comprising Prokofiev's "Classical Symphony", Shostakovich's First Symphony and Tchaikovsky's Fifth. Mr. Koussevitzky and his musicians gave a magnificent performance, and the audience expressed its approval in no uncertain terms.

The Rochester Philharmonic, Sir Thomas Beecham guest conductor, was heard on Dec. 16, at the Eastman Theatre before a large audience. It was Sir Thomas' second appearance with the orchestra, and he was again most warmly welcomed. The program included Mozart Symphony No. 36, in C.

The annual Christmas Community concert at the Eastman Theater took place on Dec. 19. The Rochester Civic

Orchestra, Guy Fraser Harrison conductor, with the assistance of various church choirs and the Inter-High Chorus under direction of Marlowe Smith, presented a program of traditional Yuletide music. The theater was well filled. The event was under the auspices of the Rochester Civic Music Association.

The "Pop" concert at the Eastman Theater on Dec. 12, by the Rochester Civic Orchestra, under Mr. Harrison, presented Louise Schiano, soprano, as soloist. The music was devoted to Italian composers. Miss Schiano won prolonged applause and a number of encores for her excellent singing. Her voice is warm, she has a wide range and her diction is considerably above the average.

The Sunday evening "Pop" concerts were resumed on Jan. 9 when Conductor Harrison and the Rochester Civic Orchestra played before the usual large Sunday evening gathering. Soloist on this occasion was John Sebastian, harmonica virtuoso.

MARY ERTZ WILL.

Bartok Sonata Well Received on Coast

Menuhin's Performance Warmly Greeted by San Franciscans —Quartet Appears

SAN FRANCISCO.—First recitalist of the New Year was Yehudi Menuhin who returned to the stage of the War Memorial Opera House Jan. 2 for a recital of music ranging from Bach to Bartok. The audience far exceeded the seating capacity of the house and the standees were numerous. They were amply rewarded with inspired performances of the Bela Bartok First Sonata and Bach's Air (in the original key, not the G string transcription), virtuoso performances of Vieuxtemps Fourth Concerto and Mozart's Sonata in A (in which the pianist Adolf Baller proved a real co-star), as well as short pieces and encores much to the audience's liking.

One of the most interesting things about this concert was the listeners reaction to the Bartok. The musical novice joined with the sophisticated musicians in proclaiming it the finest played and most thrilling work of the day. Such acclaim is rarely bestowed upon a modern composition at first hearing in this city.

With Alice Morini as guest pianist, the San Francisco String Quartet gave a memorably fine presentation of the Cesar Franck Quintet for two December audiences. The quartets presented were the Haydn in D major opus 64 No. 5 and the Vaughan Williams in G minor. M. F.

"Merry Mount" Music Heard in Rochester

ROCHESTER.—Among other events on the Eastman School of Music Calendar, Dr. Howard Hanson conducted the Eastman School Senior Symphony on Dec. 13 in a program that included his own "Merry Mount" Suite and Shostakovich's Fifth Symphony. This took place at the Eastman Theatre, and there was a large audience.

On Jan. 3, Sydney Robinson, violinist, was presented in recital at Kilbourn Hall; on Jan. 4, Virginia Peters, violinist and Charles Riker, pianist were heard in joint recital; and on Jan. 5, Rima Rudina, violinist, was presented in recital. There were good-sized and cordial audiences on all three occasions. M. E. W.

Court Ban on Song Book Mailing Refused

WASHINGTON, D. C.—The U. S. District Court here has granted an injunction against Postmaster General Walker preventing him banning from the mails "Give Out", a book of songs published by The Arrowhead Press,



Stewart

CELLIST PLAYS IN WELLSVILLE, N. Y.

From the Left: Mary Rosa, Secretary of the Wellsville Cooperative Concert Association; Gregory Ashman, Accompanist; Mrs. Albert Jagger, President; Marcel Hubert, Cellist, and Mrs. J. F. Brown, General Chairman

WELLSVILLE, N. Y.—Now in its fifth season of Cooperative Concerts, Wellsville has already presented Marisa Regules and Marcel Hubert to its members. The closing performance of the season will be given by the Nine O'Clock Opera Company,

which will present "The Marriage of Figaro".

The concerts are given in the Nancy Howe Auditorium of the David A. Howe Library, said to be one of the finest small town libraries in the United States. The photograph above was taken outside this auditorium.

New York, N. Y. The case is the first of a series of similar ones now before the court. The book is described in the suit for injunction as containing songs sung by and intended for the armed forces. The suit asserts that officers of several branches of the services helped select the book's contents. Instituted by Eric Posselt and Max Fleisig, described as co-partners in the Arrowhead Press, the suit which seeks eventually a permanent injunction against the action of the postmaster general, says the book was denied mailing privileges last August, the grounds given being that it is "lewd, obscene and lascivious."

A. T. M.

Pittsburgh Artists Sustain Activities

PITTSBURGH.—The Pittsburgh Symphony, conducted by Fritz Reiner, gave Elgar's "Cockaigne", a Villa-Lobos "Bachianas Brasileiras" and Kodaly's "Dances of Galanta" at its concert on Jan. 14. Yehudi Menuhin was the soloist, playing Beethoven's Violin Concerto.

The New Friends of Music presented the Budapest String Quartet at the second concert. Quartets by Haydn and Brahms, and the C Major Quintet of Schubert with Benar Heifetz as additional cellist, were played.

The Pittsburgh Concert Society inaugurated its Young Artists Concerts with Alice Lee Gardner and Mary Geores, singers; Millicent Goldstein and Enid Miller, pianists; Clare Wolff, harpist; and a trio, Lucy Borrelli, pianist; Betty Hewitt, French horn player, and Marjorie Hill, violinist.

In the May Beegle Series the Philadelphia Opera Company gave "Carmen" and "Die Fledermaus".

J. F. L.

Goberman Will Lead Youmans Revue

Max Goberman, formerly conductor of the Brooklyn Symphony and the Ballet Theatre, as well as active in film music, will direct an orchestra of symphonic proportions for the Vincent Youmans Revue, scheduled to open in Baltimore, Jan. 27, and in New York during February. The music to be heard in the revue has



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No. 2 which had its first performance under Pierre Monteux on Dec. 11. It was stirring and had real musical substance, highly colored by the timbre of woodwinds and brasses. The suite was originally conceived as a ballet having to do with the story of Moses.

Also novel and enthusiastically acclaimed was the Polish Festival music from Chabrier's "Le Roi Malgre Lui", stunningly played. The Overture to "The Flying Dutchman" and the Brahms Symphony No. 1 comprised the first half of this program.

For the second pair of concerts Mr. Monteux had Alexander Brailowsky as soloist and the pianist and orchestra gave a superb performance of the Beethoven Concerto in C Minor. Lekeu's "Fantasy on Two Angevin Folk Tunes" was also welcomed at its first San Francisco hearing. Mozart's Symphony No. 40 and Musorgsky's "Pictures at an Exhibition" in the Ravel orchestration were likewise given admirable performances.

MARJORY FISHER

Diversified Events Entertain Seattle

Roths, Della Chiesa and
Youth Symphony Heard
—University Concert

SEATTLE.—The Roth Quartet opened the Sunday afternoon series of Cecilia Schultz, on Dec. 5. The Quartet was in fine form and played Haydn's Quartet in D; Dohnanyi's in D Flat and a Beethoven quartet.

The first appearance here of Vivian Della Chiesa, was an interesting event to her many radio admirers. She sang a taxing program of songs by English, Italian, German, French and Spanish composers. The operatic arias, "Ah! non credea mirarti," from Bellini's "La Sonnambula" and "Ernani Invola," from Verdi's "Ernani" evoked the greatest applause. Rhea Shelters was the accompanist.

The Youth Symphony made its second appearance Nov. 28. Under the well equipped director, Frances Aranyi, the young musicians have made excellent progress. The soloist was Ruth Krieger of Seattle, a scholarship artist from the Juilliard School. Accompanied by the orchestra, she played the Haydn Concerto in a finished style. She produced a beautiful, pure tone and won many recalls. The orchestral numbers were Schubert's "Unfinished" Symphony, Offenbach's "Orpheus in the Underworld" Overture, Tchaikovsky's "Nutcracker Suite" and extracts from "Porgy and Bess" by Gershwin.

The annual Christmas concert of the University of Washington Music School, surpassed all previous ones. This concert which contributes its receipts to some worthy cause, is regarded as the outstanding event of the University year.

Besides patriotic numbers the program on Dec. 19 included Christmas carols by the Girl's Glee Club directed by August Werner; Walter Welke's concert band played Gibb's "Festival Overture," Frank's "Panis Angelicus" and Bennett's "United Nations Rhapsody." The N.R.O.T.C. Choir under Mr. Lawrence was heard in Bortniansky's "Glory to God," Diack's "Son of Mary" with Marvin Hansen

as soloist and Henschel's "Morning Hymn." The last number was Bizet's "L'Arlesienne" Suite played by the Symphony under George Kirchner.

Memphis Hails Active Music Season

Spalding Appears in Recital—"Porgy and Bess" Given Under Smallens

MEMPHIS.—Memphis' most active musical season keeps up its pace to usually crowded halls. On Nov. 20 manager I. L. Myers presented Albert Spalding in recital with the able André Benoist at the piano. The violinist's performance on this occasion was a new revelation of his sincere musicianship. His program included the Schubert Sonatina in G Minor, Mozart's Sonata (K.526) in A and the Glazunoff Concerto, together with a group of shorter numbers including his own "Castles in Spain".

Gershwin's "Porgy and Bess", brought by the Memphis Auditorium Commission, delighted three well filled houses on Dec. 7 and 8. One was impressed with the high quality of the performance and the small but efficient orchestra under Alexander Smallens, and with the piece itself. Memphis will welcome a return visit of this production.

On Dec. 16, Martha Angier, Inc., presented the Ballet Russe de Monte Carlo to a large audience. The program consisted of three works: "Etude", to music by Bach; "The Red Poppy", music by Gliere; and the famous "Polovetsian Dances" from Borodin's "Prince Igor". The outstanding stars were Danilova, Franklin, and Yousekevitch. The orchestra under Franz Allers did admirable work in the Bach music, but its size was not quite adequate for the scores of the Russian composers.

Local musical forces have been as active as the managers who bring us world famous artists. Lois Maer, pianist of the faculty of the Memphis College of Music, gave her annual recital on Dec. 11, including in her program works by Bach, Franck, Debussy and Chopin. On Dec. 12 the Southwestern Singers of Southwestern College, under the direction of Burnet Tuthill, presented their Christmas vesper service. On Dec. 19 the choir of Calvary Episcopal Church gave its 19th annual performance of Handel's "Messiah". The soloists were all members of the choir with the exception of Lewis Nicholas, tenor.

—BURNET C. TUTHILL.

New Orleans to Hear Grand and Light Opera

NEW ORLEANS.—The New Orleans Opera House Association will present "La Traviata", "Il Trovatore" and "Faust" in February. Sidney Rayner has been engaged as guest artist. Maria Mayhoff will sing the roles of Martha in "Faust" and Azucena. Plans are on foot for a Summer season of light opera.

O'Connell Resigns as Director of Red Seal Repertoire

Charles O'Connell has resigned as director of Red Seal Artists and Repertoire. Mr. O'Connell, whose resignation takes effect March 31,

will be retained by the company as a consultant on recording matters. It is said that Mr. O'Connell desires to devote more of his time to writing and conducting. He was associate conductor with Dr. Leopold Stokowski of the Philadelphia Orchestra when that organization made its first transcontinental tour. He has also conducted the Boston, the New York Philharmonic-Symphony, the Chicago, the San Francisco, the St. Louis, the NBC and the National Symphony of Washington, D. C.

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Orchestra Concerts

(Continued from page 10)

hard discipline, but already the orchestra has been reborn.

Miss Monath chose one of the greatest, and all too seldom heard, Mozart concertos. With sensitive collaboration from Mr. Rodzinski and the orchestra, she played it with notable taste and intelligence, albeit a little colorlessly. Her performance was virile without coarseness and graceful without affectation, no mean achievement of interpretation.

Oddly enough, the only movement of the "New World" Symphony which did not come off was the famed Largo, in which the tempo was perhaps too deliberate. The other portions of this ubiquitous work were delightfully brisk. But it was in the sumptuous "Fire Bird" Suite that Mr. Rodzinski wrought his most exciting effects. His interpretation was a little careful, but full of nuance and poetic imagination. Mr. Still's elegiac music opened the evening with impressive dignity. S.

Stokowski Conducts

Copland Symphony

NBC Symphony. Leopold Stokowski, conductor. Studio 8-H, Radio City, Jan. 9, afternoon:

"Fête Dieu à Seville".....Albeniz
"L'Après-Midi d'un Faune".....Debussy
"Batuque".....Fernandez
"Brazilian Dance", "Flower of Tremembe", "Savage Dance".....Guarnieri
Symphony (First time in the United States).....Copland

There was just one piece of real music on the program and that was badly played. Mr. Stokowski gave the same kind of overstressed and otherwise mannered performance of "L'Après-Midi d'un Faune" for which Parisian critics had hauled him over the coals at a concert he gave at the Théâtre Chaillot in Paris not long before the war—every note underlined as if with a heavy paint brush. And still Debussy's poem remained the only breath of music the hour-long session brought.

The person responsible for the gaudily overinstrumented version of Albeniz's familiar piano piece was not named on the bill, which was perhaps as well. Of the various dances and so forth by the Brazilian composers, Fernandez and Guarnieri, there is not much to be said. All are very much alike in general character, with no end of noisy tambourines, rattles, sandpaper devices, snare drums and Heaven knows how many other twiddles of the sort to enhance the conflicting rhythms and the general din. Strip the pieces of all these bedizenments and the residue is a kind of higher night-club music.

Of Mr. Copland's so-called "Short Symphony" (which fills up a quarter of an hour that to one pair of ears seemed a bitter eternity) it is difficult to say anything. The work, it appears, was written back in the early 'thirties, produced in Mexico under Carlos Chavez and couched in the most sulphuric modernist idiom of that ugly period. Whether it was well (or, as some hearers were certain) badly played, the present reviewer does not for a moment pretend to get the hang of it—assuming there is any to get. Perhaps its disjointed frame and garboyle features would communicate



Hortense Monath Alexander Brailowsky

something intelligible upon more intimate acquaintance. P.

Glenn and List

Soloists with Barzin Forces

National Orchestral Association, Leon Barzin, conductor; Carroll Glenn, violinist; Staff Sgt. Eugene List, pianist, soloists. Carnegie Hall, Jan. 10, evening:

"A Merry Overture"....George Lessner
(First performance)
Violin Concerto in D Minor...Vieuxtemps
Miss Glenn
Piano Concerto, No. 2 in B Flat
Beethoven
Mr. List
Concerto for Violin and Piano...Fuleihan
(First performance)
Miss Glenn and Mr. List

The story behind this unique concert, as it comes to us, is that Mr. Barzin invited Miss Glenn and Sgt. List shortly after they were married last August to appear jointly with his youthful players, each performing a concerto and then joining in a double concerto. Since the literature in the latter classification is meager, Mr. Barzin invited Anis Fuleihan to compose a violin and piano concerto especially for the occasion.

The result was a stimulating evening of virtuosity and sound musicianship provided by a delightful young couple who are among the outstanding performers of their generation. The individual contributions of both were notable for technical dexterity and finesse, and in the dual performance they proved themselves as closely mated artistically as they are in their private life.

Mr. Fuleihan's work is a pleasant, unpretentious dialogue which exploits the possibilities of the two instruments in good show-piece tradition though it may not be considered a momentous contribution to its genre. The other new work on the program, Lessner's Overture, is a well written, cheerful bit, of prescriptive stamp, which set the performance going in a happy mood.

Rodzinski Offers Unusual Program

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Assisting artist, Alexander Brailowsky, pianist. Carnegie Hall, Jan. 13, evening:

Dance Suite.....Couperin-Strauss
Symphony in G Minor, No. 3,
Op. 42.....Roussel
Concerto for piano and orchestra
in E Minor, No. 1, Op. 11.....Chopin
Mr. Brailowsky
"Rapsodie Espagnole".....Ravel

A stimulating program, a brilliant soloist, superb playing by the orchestra and sensitive leadership by Mr. Rodzinski all added up to a memorable evening. Roussel's Symphony in G Minor is a model of craftsmanship, bristling with vitality and buoyant invention. It is extremely intelligent, yet never does it smack of the lamp. In contrast to the sensuous, hot-house impressionism of the Debussy imita-

tors, here is music full of crisp energy, yet not without the inner repose of the mystic, as the exquisite passage for solo violin with orchestral background in the last movement so eloquently testifies.

Another neglected masterpiece is Ravel's "Rapsodie Espagnole," one of the most beautifully orchestrated poems in the modern repertoire. Its blend of dark melancholy and elusive passion evokes the real Spain, so different from that of the cigar-box covers and show-pieces usually played by our orchestras. This was a performance to compare with that of any orchestra before the public, in finish and tonal perfection.

Mr. Brailowsky was very tense through the first movement of the concerto, but he played the romanza with greater ease and plasticity of phrase. The finale was an exciting piece of bravura, if rather brittle, and the pianist was recalled many times. Those who were not familiar with the Couperin clavecin pieces doubtless enjoyed the Strauss arrangement of them more than those who knew them in their original guise. At least it can be said that they are skillfully set and that they were well played. S.

At the Sunday afternoon concert on Jan. 16 Mr. Brailowsky played the Tchaikovsky B Flat Minor Concerto brilliantly. The orchestral program consisted of the Roussel Symphony, Ravel's "Rhapsodie Espagnole" and Tchaikovsky's "Marche Slave".

Stokowski Gives First Radio

Hearings of Two American Works

NBC Symphony, Leopold Stokowski conducting. Studio 8-H, Radio City, Jan. 16, afternoon:

Fantasy Overture, "Romeo and Juliet".....Tchaikovsky
"The Plow That Broke the Plains".....Virgil Thomson
"American Rhapsody".....Efrem Zimbalist

With their composers in the audience, the two American works on the program were given their first radio performances on this occasion, and it may be said without reservation that neither of the composers could well have asked a more advantageous projection of his work. The six pictorial sections of Mr. Thomson's "The Plow That Broke the Plains", written for a Government educational film, which seemed unrelated and too thin musically for the concert room when heard under other conditions last season, were played by Mr. Stokowski and his men without pauses and invested with a unity and an over-all musical significance that measurably enhanced their stature. The compactness of the craftsmanship and the adroitness with which hymn tunes and secular songs of essentially American connotation are woven into the fabric of several of the sketches were brought home to the listener with fresh impressiveness.

The Zimbalist rhapsody, which has been subjected to revision by the violinist-composer since the Chicago Symphony gave it its premiere in 1936, proved to be based on three characteristically American tunes, "Illinois", "Oh Susanna" and "Turkey in the Straw", presented in a refreshingly straightforward manner, with interesting interlinking contrapuntal designs. Mr. Stokowski gave the colorfully orchestrated work a zestful and exuberant performance. At the beginning Tchaikovsky's "Romeo and Juliet" was played with impressively communicative emotional sympathy and noteworthy tonal opulence. C.

Violinist and Conductor Make Debuts

Theodor Podnos, violinist, and Francis Madeira, conductor, appeared with the New York Little Symphony, of which Joseph Barone is the regular conductor, in the Carnegie Chamber

Music Hall on the evening of Jan. 7. The concert opened with a delightful Overture-Suite by Erlebach, conducted by Mr. Barone. Mr. Podnos played Mozart's Violin Concerto No. 4 in D with technical fluency, substantiated by performances with piano accompaniment as encores. His playing could have been warmer and more varied in style, and his intonation more accurate, but as he overcame his nervousness, these matters improved perceptibly.

Mr. Madeira conducted the orchestra in his own arrangement of a Bach Fantasia in D Minor, in Haydn's Symphony No. 92 in C ("Oxford") and Quincy Porter's Music for Strings. He exhibited control over the players and ideas about the scores which promised well for his development. The audience cordially applauded Mr. Podnos and Mr. Madeira, as well as the orchestra and Mr. Barone. V.

Philharmonic-Symphony League Concert

The Philharmonic-Symphony League presented the first of two private concerts for League members on the evening of Jan. 10 at the Hotel Plaza. Artur Rodzinski conducted as many members of the Philharmonic-Symphony as the small stage could accommodate in a program consisting of Mozart's Symphony in G Minor, incidental music from Schubert's "Rosamunde", Suppé's "Beautiful Galathea" Overture and a group of Johann Strauss selections; the Overture to "Die Fledermaus", "Perpetual Motion", and "Tales from the Vienna Woods". For an encore Dr. Rodzinski led the orchestra in the "Pastorale" movement of Mahler's Second Symphony. J.

Southern Orchestra Progress Continues

WINSTON-SALEM, N. C.—The North Carolina Symphony opened its season with a concert under the auspices of the Civic Music Association on Jan. 17. The soloist was Paul Stassevitch, pianist, in the Tchaikovsky Concerto. The program included Prokofiev's "Classical Symphony", and Liszt's "Les Préludes".

The orchestra, a selective aggregation of players from twenty communities, has made signal progress since its reorganization in 1939 under Benjamin Swalin. The concert here was preceded in the afternoon by a program for school children, featuring an eleven-year-old pianist, Caroline Taylor.

On Feb. 5 the orchestra will play in Durham at the Woman's College, Duke University, with Egon Petrie as soloist.

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CHICAGO.—The Chicago Symphony followed its long established custom of playing a program in honor of its founder and first conductor, Theodore Thomas, at the concerts on Jan. 6 and 7, in Orchestra Hall, Désiré Defauw, conductor.

Overture, "Coriolanus," Opus 62 Beethoven
Three episodes from "The Ring of the Nibelung".....Wagner
a. "Siegfried's Rhine Journey"
b. "Siegfried in the Forest"
c. "Siegfried's Death Music"
Intermission
Symphony No. 5, E Minor, "From the New World," Opus 95.....Dvorak

Dvorak's "New World" Symphony seemed to find orchestra and conductor in complete understanding.

The three "Ring" episodes lacked the sustained glow to give them special beauty. The opening "Coriolanus" overture had ample color and spirit.

Mischa Elman, violinist, was soloist with the Chicago Symphony in an all-Beethoven program on Jan. 11, and again for the Thursday-Friday concerts, Jan. 13 and 14, Mr. Defauw conducting all three concerts.

ALL BEETHOVEN PROGRAM
Overture, "Leonore," No. 3, Opus 72
Symphony No. 8, F Major, Opus 93
Concerto for Violin, D Major, Opus 61
Mr. Elman

THURSDAY-FRIDAY PROGRAM
Overture to "Neues vom Tage" Hindemith
"Winter of the Blue Snow," from the "Paul Bunyan" Suite.....Kreutz
"Psyché," Symphonic Poem.....Franck
Concerto for Violin, E Minor, Opus 64 Mendelssohn
Mr. Elman

The Elman tone was happily employed in the Beethoven Concerto and his interpretation had satisfying con-

Chicago

By CHARLES QUINT

tent. The Mendelssohn Concerto on Thursday-Friday, was played in a well routined manner.

The orchestra gave a fine reading of the Beethoven Eighth Symphony on Tuesday beginning the program with a dramatic exposition of the "Leonora" No. 3 Overture.

The Franck symphonic poem gave our dazzling sparks under Mr. Defauw's baton. Kreutz's "Winter of the Blue Snow" was played with imagination and crispness. The Hindemith overture had tang and humor in its portrayal.

Young Artists Show Growth in Recital

**Silver, Lavin, Stroud,
Maren and Travers Are
Heard**

CHICAGO.—Carol Silver, pianist, winner of last year's contests for appearance on the Musical Arts Piano series, Adult Education Council, was heard in Orchestra Hall, Jan. 4, as the third attraction of the current series. Miss Silver's playing showed that she has definite ideas along right lines. Bach's Toccata in C, transcribed by Busoni, had proper balance, and was exceptionally well played. Chopin's B Minor Sonata lacked depth but its playing had technical proficiency. The balance of the program was generally on a high level and as a debut recital it marked a very definite forward step.

The Russian Trio gave a program at the Arts Club on Wednesday morning, playing Schumann's Trio in D

Minor and Turina's Trio in B Minor. A new violinist, Herman Clebanoff, has joined Nina Mesirov Minchin and Ennio Bolognini.

Avram Lavin, 17 year old 'cellist, gave a recital in Kimball Hall on Jan. 7. Mr. Lavin, winner of a Society of American Musicians' contest, played works by Frescobaldi-Cassado, Henri Eccles, Saint-Saëns, Gronowelter and Popper. His tone was warm and his playing showed interpretive ability.

Laura Stroud, pianist, gave the first of three all-Brahms programs in Kimball Hall, Jan. 9. Generally her interpretations showed good taste and understanding.

Another pianist, Ilse Maren, appeared at Curtiss Hall on the same date and played with brilliance and buoyancy. Good tonal color and excellent technique marked her playing.

Patricia Travers, 15-year-old violinist, gave a recital in Orchestra Hall on the same day. Her performances reflected a growing poise and maturity.

Ballet Concludes a Holiday Season

CHICAGO.—The Ballet Theatre closed its holiday engagement in the Civic Opera House on Jan. 2, after performances in the afternoon and again in the evening. The matinee program opened with "Swan Lake". This was followed by "Aleko" and the "Fair at Sorochinsk" was given both afternoon and evening. The evening program include "Les Sylphides", the Pas de Deux from Tchaikovsky's "Nutcracker" and closed with "Gala Performance". The ballets were conducted by Antal Dorati and Mois Zlatin.

his American Ballad Singers gave a repeat performance. Paul Draper and Larry Adler, virtuoso dancer and harmonica player, gained the favor of the largest audience at the "Y".

The Boston Symphony gave two superb programs including the Brahms Second, Shostakovich First and Prokofieff "Classical" Symphony, Mousorgsky's "Pictures at an Exhibition" and the Debussy Nocturnes.

The New Friends of Music presented the Budapest String Quartet in Mozart, Debussy and Beethoven quartets, and a piano-violin sonata evening with Artur Schnabel and Bronislaw Huberman in Beethoven, Mozart and Brahms. The Pittsburgh Concert Society continued its course with a recital by Helen Witte, violinist, and Lucille Bauch, soprano.

J. FRED LISSFELT

Orchestra, Opera Visit Baltimore

BALTIMORE.—The National Symphony, Hans Kindler, conductor, with Grace Moore, soprano, as soloist, charmed a capacity audience at the Lyric with a program that stressed French compositions. The artistic performances of the singer delighted the listeners. The orchestral portion of the program gave the conductor an opportunity to display the fine qualities of the organization.

Eugene Ormandy at the third local program of the Philadelphia Orchestra, Dec. 29 gave ideal readings of Beethoven's "Coriolanus" and Brahms's Second Symphony. After this the piano concerto of Oscar Levant, in which the solo part was played by the composer, seemed of perplexing value to the audience to judge by the merely polite reception.

The program concluded with Gershwin's "Rhapsody in Blue" with Mr. Levant at the piano.

Lansing Hatfield, baritone, of the Metropolitan Opera, gave the sixth Peabody recital, with Collins Smith at the piano, Dec. 17. A large audience greeted Mr. Hatfield, who had just returned from the South Pacific.

The Philadelphia La Scala Opera Company, Francesco Pelosi, manager, presented a brilliant performance of "Tosca" at the Lyric Dec. 16. Elda Ercole was the Tosca, Carlo Morelli, the Scarpia and Sidney Rayner the Cavaradossi and the assisting cast aided in the smoothness of the production. Giuseppe Bamboschek conducted. The Bonney Concert Bureau was the local representative for this bill, one of the local series of the Company.

F. C. B.

"Judas Maccabaeus" Delights Capital

Handel Oratorio Subtitled—
"Song of Victory" Heard by
2,000

WASHINGTON.—The Washington Choral Society's ambitious production of Handel's "Judas Maccabaeus" proved that oratorio can be good box-office in the capital. At least 2,000 people heard the rarely performed work, subtitled "Song of Victory". Louis Potter, the Society's regular conductor, wove into a unified whole not only the 150 adult voices customarily under his direction but a children's choir of another 150, 50 members of the National Symphony and four distinguished soloists. They were Marie Wilkins, soprano; Mary Van Kirk, contralto; Corp. Glenn Darwin,

baritone; and Edward Kane, tenor.

Miss Van Kirk and Corporal Darwin were particularly satisfying in their passages. The baritone is, indeed, an established favorite with Washington audiences. The children from the District of Columbia's public schools would have been enthusiastically received if they had sung almost anything, but they happily took over three of the most popular choruses, "See, the Conqu'ring Hero Comes", "Hallelujah", and "Hail, Judea, Happy Land". With these, the youngsters almost stopped the performance.

A. W.

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Pittsburgh Enjoys Varied Events

**Symphony Has Soloists
and Novelties — Operas
Heard**

PITTSBURGH.—The Pittsburgh Symphony has led recently in interest. Two concerts fell to the baton of the assistant conductor, Vladimir Bakaleinikoff; and Fritz Reiner's master hand was everywhere in evidence.

Among the contributions of soloists were superb performances of the Brahms Violin Concerto with Nathan Milstein; the Dvorak Violin Concerto with Ruth Posselt; the Saint-Saëns C Minor Piano Concerto with Robert Casadesus; the Khatchaturian Concerto with Artur Rubinstein; and a Mozart work and the Harl McDonald two-piano concerto with Luboshutz and Nemenoff.

Franck's D Minor Symphony, the Shostakovich Fifth, the Dvorak "New World" and the Tchaikovsky Fourth were heard. Among the novelties were Kabalevsky's Overture to "Colas Breugnon".

The Pittsburgh Opera Society gave "Hansel and Gretel", and the Mendelssohn Choir its annual "Messiah". The Bach Choir divided its attention between the very old and the very new with Buxtehude and Bach rubbing elbows with Samuel Barber and Morton Gould.

May Beegle's concert series brought the Philadelphia Opera Company in "Carmen" and "Die Fledermaus", both smartly mounted and played to the delight of Mosque audiences. At the YM and WHA Elie Seigmeister and

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New Chamber Group Formed in Seattle

SEATTLE.—Dr. Carl Paige Wood, director of the School of Music of the University of Washington, saw long desired plans crystallize when an organization entitled "The Friends of Chamber Music" became a reality. The committee composed of faculty and student members will cooperate with the Music School and the Associated Women Students in sponsoring a chamber music series of three concerts for the present season. Concerts will be given in the Henry Art Gallery on the Campus. The first program on Feb. 11 will be played by the Britt Trio. Subsequent concerts, on March 12 and April 23, will be given by the Seattle String Quartet, a new group from the Seattle Symphony and the Cornish School Faculty. Members are Annie Tschopp Gombosi, Kathryn Kantner, Lenore Ward Forbes and Iris Canfield Smith.



Dr. Carl Paige Wood
N. D. B.

Recitals in Detroit Cover Big Field

Operatic Singers, Ensembles, and Recitalists Are Heard in Varied Lists

DETROIT.—James Melton replaced John Charles Thomas, who was ill, in the Masonic Auditorium's series on Dec. 17 and scored a notable success.

The Columbia All-star Opera quartet, Josephine Tuminia, Helen Olheim, Nino Martini and Igor Gorin, drew a large crowd to the Masonic on Jan. 10. They sang music by Verdi, Delibes, Rossini, Puccini and other operatic composers.

On Jan. 8 General Platoff's Don Cossacks sang Russian folk and liturgical music.

The Scandinavian Symphony under Herbert Straub gave its winter concert on Jan. 15 in the Ionic Temple. Clarence Erickson was violin soloist, playing Saint-Saens's Introduction and Rondo Capriccioso.

Pro Musica sponsored the Budapest String Quartet, heard on Jan. 14 at the Art Institute. The group gave matchless performances of works by Samuel Barber, Hindemith and Beethoven.

Dec. 15 was string quartet night for the Detroit Music Guild, when Mozart's D Minor (K. 421), Quincy Porter's sprightly "Sixth" and the Beethoven Opus 132 in A Minor were played at the Art Institute before a large gathering. Morris Hochberg, Santo Urso, Valter Poole and Rudolph Kramer were the artists.

S. K

New Operatic Group Appears in Detroit

DETROIT.—Capacity audiences flocked to the Masonic Temple during the week of Jan. 11, when the Civic Light Opera Association of Detroit presented its initial operetta, "Naughty Marietta". Under Max Koenigsberg, managing director, the presentation was a smash hit and boded well for the remaining eight weeks of the season. Andzia Kuzak was a delightful Marietta and Robert Shafer a magnificent Captain Warrington. The Ballet Russe of Monte Carlo thrilled Detroiters on New Year's Eve and the following night.

S. K.



During a month's absence from the Metropolitan, before returning to sing in the annual Wagner "Ring" Cycle, HELEN TRAUBEL is concertizing in the Southeast, with more than a dozen recitals and an appearance with the Baltimore Symphony on Jan. 26. She was to sing Wagner arias with the Minneapolis Symphony on Jan. 21.

JOSEPH SZIGETI's calendar for January and February does not include a New York recital but he will be soloist with the CBS Symphony under Bernard Herrmann on Feb. 9, playing the Chausson "Poème", and will begin a series of three Beethoven sonata concerts with CLAUDIO ARRAU at Town Hall on Jan. 30—auspices of the New Friends of Music. The other dates, Feb. 6 and 13. WQXR will broadcast them, with the Book-of-the-Month Club as sponsors.

JENNIE TOUREL has been signed by Ernesto de Quesado to tour Mexico, Cuba, Puerto Rico, Trinidad, Central and South America during the next three summers, beginning in May—for opera, recital and orchestra appearances. . . . PHYLLIS KRAEUTER was cello soloist with the Mendelssohn Club at the Waldorf in December with Cesare Sodero conducting for the Lalo Concerto and shorter works. She has also made various club appearances in New York.

Four songs by Belgian composers will have what is said to be their first American performance by CATERINA JARBORO in her Carnegie Hall recital on Feb. 6. They are by August De Boeck, Lucien Mawet and Josef Jongen. The Negro soprano became acquainted with the Belgian repertoire while living in Brussels before the war. Miss Jarboro was reengaged for an Eaton Hall concert in Toronto on Jan. 24 after her success there in October. She was also to sing for the Negro Armed Forces in Toronto on Jan. 23.

Between concert tours, CARROLL GLENN has been playing USO Camp Shows appearances at Fort Hancock, Hunter College for the Waves, for the Air Force convalescents in Atlantic City and for the boys in training at West Point—the last two with her husband, STAFF SGT. EUGENE LIST. Early in February the violinist leaves for a coast-to-coast tour in thirteen states.

IVAN PETROFF, who appeared in West Coast opera this season, is the guest star with Erno Radee at Radio City Music Hall, appearing with SELMA KAYE in a musical prelude to the stage spectacle. . . . RALPH LEOPOLD was piano soloist with the Queens Symphonic Society on Jan. 5 under Robert Stanley—the occasion benefited the National Foundation for Infantile Paralysis.

Beginning the middle of January, the BRITT STRING AND PIANO TRIO is on a comprehensive swing, playing in Virginia, California, Oregon, Washington, Utah and Kansas. A highlight is the Salt Lake City engagement, where with the Utah State Symphony HORACE BRITT will conduct, VIOLA WASTERLAIN play a violin concerto and with CONRAD HELD the Mozart Concertante for violin and viola.

JANET BUSH, mezzo-soprano, whose annual New York recital took place on Jan. 18, is singing in Virginia during February and in March is starting on her first tour thru the northwest and California.

The BUDAPEST STRING QUARTET left New York recently on its longest tour this season, which takes it South as far as New Orleans and Texas,

playing in Louisville, Atlanta, New Orleans, Austin, Dallas and Spartanburg, coming from the Middle-West where it appears in Pittsburgh, Lansing, Detroit, Buffalo, Cleveland and Oberlin.

The 1943-44 season is its busiest since it began touring. The Quartet is re-engaged for six concerts in June in Denver, Colo., en route to California, where it plays again at Mills College, with four concerts at Ravinia Park in Chicago in August.

Its 1944-45 tour is nearly completely booked and includes a number of new cities and again twelve New York appearances.

VLADIMIR HOROWITZ is enroute to the South after concerts this month in Baltimore and Hartford. He will be away until the middle of February, and leaves again to finish his tour on April 1. His Carnegie Hall recital on March 14 was sold out in November. It will be his only solo recital this year in New York City.

DOROTHY CHAPMAN, coloratura soprano of the Salvatore Baccaloni Opera Company, was guest artist at the Annual Ball of Headquarters Company, Eastern Defense Command, on Governors Island recently. Miss Chapman soon starts a coast to coast tour in the role of Rosina opposite Baccaloni in "The Barber of Seville."

STELLA ROMAN, prima donna of the Metropolitan, is engaged for two appearances in Cuba in February and will go to Panama in March for a series of opera and concert performances. Later in the season she will have a short tour in California.

MARGARET SITTIG, violinist, accompanied by her father, FRED V. SITTIG, gave a recital for Mrs. Andrew Carnegie in her home on Jan. 12. After this, the Sittigs left on their annual Southern tour.

"Hansel and Gretel" Given in Detroit

Three Performances of Opera Are Orchestra's Holiday Fare

DETROIT.—The Detroit Symphony's Christmas offering was a series of three performances, in English, of "Hansel and Gretel". Onstage were many young Detroiters, while the Symphony's musical director, Karl Krueger, supervised the productions.

After a two-week holiday lull, the Symphony presented the harmonious virtuoso Larry Adler as soloist on Dec. 30. Mr. Adler played Vivaldi's Concerto in A minor and the Gershwin "Rhapsody in Blue". Mr. Krueger conducted Tchaikovsky's Symphony No. 5.

Virgil Thomson was Symphony guest the following week, conducting his own Suite from the film, "The Plow That Broke the Plains". It was well-received. Mr. Krueger was on the podium for a fine presentation of Brahms's Symphony No. 4 and a spirited rendition of Rimsky-Korsakoff's "Spanish Caprice".

The Symphony's first cellist, Georges Miquelle, was the Jan. 13 soloist in the Concerto in D variously attributed to Haydn and Kraft. Mr. Krueger chose Elgar's "Enigma Variations" and the Symphony No. 2 by Mias-kovsky.

SEYMOUR KAPETANSKY

Providence Greet Boston Symphony

Opera, Ballets, Choruses
Attract Public — Yves
Tinayre Sings

PROVIDENCE.—The Community Concert Association has presented three events in its series at the Metropolitan, the Ballet Theater danced "Les Sylphides," "Mademoiselle Angot," and "Capriccio Espagnol" on Oct. 18. Carroll Glenn, violinist, assisted by Sanford Schlüssell, played the Vieuxtemps D Minor Concerto and works by Bach, Mendelssohn, Rachmaninoff, Mompou and Sarasate on Oct. 26. And Risé Stevens, mezzo-soprano, with Paul Ulanowsky at the piano, sang arias from "Samson and Delilah" and "Rinaldo," Lieder of Brahms and Strauss and modern songs on Nov. 15.

The Boston Symphony opened its local season on Oct. 19 when Dr. Koussevitzky directed Stravinsky's "Ode," Mussorgsky's "Pictures at an Exhibition," Brahms' First Symphony and the Vivaldi-Silotti Concerto in D Minor for orchestra and organ. Richard Burgin led the second concert on Nov. 23 when Jan Smeterlin, pianist, was soloist in Chopin's F Minor Concerto. A first hearing was given Bennett's Symphonic Picture based on Gershwin's "Porgy and Bess" and the first half was given over to Beethoven's Second Symphony and Brahms's "Academic Festival Overture".

"Aida" and Other Operas

The New England Opera Company Danilo Sciotti, director, produced "Aida" at the R. I. Auditorium on Oct. 24. Emma Beldan sang the title role, Winifred Heidt was the Amneris, Claudio Frigerio Amonasro and Eric Rautens the Radames. The dancing was directed by Gertrude P. Kurath.

The Connecticut Opera Association is giving a series of five performances this season. "Pagliacci" and "Cavalleria Rusticana" were heard on Oct. 6, "The Barber of Seville" on Nov. 10, and "Faust" on Dec. 2. Among the guest stars were Giovanni Martinelli and Virgilio Lazzari.

The Verdandi Male Chorus, Oscar Ekeberg, director, gave its 48th annual concert on Oct. 24 in Plantations Auditorium. Erma Erickson, soprano, was soloist.

The Philadelphia Opera Co. presented "Carmen" in English at the Metropolitan on Nov. 16 with Alice Howland, Joseph Laderoute, John De Surra and Brenda Miller, in the leading parts. Sylvan Levin conducted.

Concert Attractions

The Don Cossack Chorus and Dancers led by Serge Jaroff performed at the Metropolitan Nov. 22 and Gladys Swarthout, accompanied by Lester Hodges was heard in recital Dec. 14. On the program were various attractive songs of France and Spain, the "Connais tu le pays?" from "Mignon" and works by Olmstead, Kricka, Brockway, Niles and Hageman.

Among local recitalists were Leo Rowlands, pianist, on Nov. 2, assisted in his Plantations Auditorium program by Edouard Paquin, baritone, and Mrs. Rudolph Jettinghof, accompanist; and Kenneth E. Morse, organist, on Oct. 7, playing in Alumnae Hall, Brown University.

"Porgy and Bess," directed by Alexander Smallens, was presented at the Metropolitan. The second Guild School of the R. I. Chapter of the American Guild of Organists was conducted under the direction of Hollis E. Grant Oct. 4 to 19.

Yves Tinayre, baritone, gave a recital in the Museum of the School of Design on Dec. 26.

ARLAN R. COOLIDGE

Boston

By GRACE MAY STUTSMAN

Martinu's Concerto Has First Hearing

Mischa Elman, Soloist
With Koussevitzky, Wins
Acclaim

The 11th pair of Friday and Saturday concerts by the Boston Symphony Dec. 31 and Jan. 1, conducted by Dr. Koussevitzky, was a curious mixture of the old and familiar and the new and unheard. First upon the program was the C.P.E. Bach Concerto in D for Strings, arranged for orchestra in 1909 by Maximilian Steinberg on Dr. Koussevitzky's suggestion. Our orchestra had not performed it since 1931. The three movements were performed by Dr. Koussevitzky with full justice to the composer and the arranger. The elegance and polish which we have come to expect from our orchestra were lavished upon the work.

Dr. Koussevitzky closed the program with a superb performance of Brahms's Second Symphony, and between the Bach and Brahms he placed the new Violin Concerto by Martinu, which upon this occasion had its premiere, with Mischa Elman as soloist. Mr. Elman was equal to all the demands made upon him. He was recalled many times, bringing with him Dr. Koussevitzky.

Symphony Hall Sold Out for Anderson

Namara and Segovia Appear
in Successful Jordan Hall
Recitals

BOSTON.—In Symphony Hall, Marian Anderson delighted with another recital of miscellaneous songs and spirituals, to the piano accompaniments of Franz Rupp. Perhaps the highest compliment would be to state that the house was completely sold out long before the day of the recital.

In Jordan Hall, Marguerite Namara, soprano, gave a recital to the accompaniments of Alderson Mowbray. Verne Powell supplied flute and piccolo obbligatos during the first group for Mozart's "L'Amore" from "Il re pastore" and "Ca fait peur aux oiseaux" by Bernard. The remainder of the program contained familiar items with the exception of "Moulaiya," a Syrian melody arranged by Anis Fuleihan, "A Memory" by Ganz and "L'Oiseau bleu" by Decreus. The audience recalled the singer numbers of times, especially for items to which she added her own piano or spinet accompaniments.

In Jordan Hall Andres Segovia, guitarist, delighted an audience which should have been much larger. Probably no artist before the public today can surpass him in delicacy of perception or in the complete transmission of the essence of the music he plays.

San Carlo Company Begins Its Season

BOSTON.—From Dec. 26 to Jan. 2 the San Carlo Opera Company took possession of the Boston Opera House and entertained thousands. Praise should be accorded Fortune Gallo, general director, for his determination and courage in these uncertain times. Not only does the San Carlo company put on a good show, but it carries on in the face of difficulties. The first performance of "Traviata"

had to be given without orchestral parts, owing to transportation difficulties. Conductor George Schick held his forces together, however, and the performance went on, to his piano accompaniments and what parts of the score the orchestra could recall from memory or play from scattered sheets. The second performance was spirited and smooth. Stella Andrevia as a guest artist, made an appealing Violetta and Mario Palermo did well with the role of Alfredo. Although Mostyn Thomas sang capably, there was little characterization in his presentation of the elder Germont.

In "Carmen" Conductor Emerson Buckley held his forces well in hand throughout the performance. The opera marked the Boston debut as Micaela of Ann Roebuck, who disclosed a voice of pleasant quality. Coe Glade as "Carmen" had as associates Tandy Mackenzie and Mostyn Thomas.

National Symphony Brings Soloists

Moore, Arrau and Travers
Heard — Kindler
Leads New Works

WASHINGTON.—The National Symphony, home Dec. 15 from its 12-day northern tour, was to have been led by Darius Milhaud, on its initial return appearance. But that Wednesday found Mr. Milhaud a flu victim so Hans Kindler occupied the podium the entire evening. He made only two alterations in the program. He did not play Milhaud's Symphony but filled in with Stravinsky's "Fireworks" and excerpts from "The Firebird." He opened the program with an unexpected and moving performance of Bach's "Herzliebster Jesu" in memory of Alice Clapp, long one of the Symphony's most generous supporters. The rest of the program consisted of Rimsky-Korsakoff's "Scheherazade" and Milhaud's "Suite Provençal."

On Dec. 18, Dr. Kindler and his men were busy with the second of the "15-30" concerts for young people. The soloist was the 16-year-old violinist, Patricia Travers. She played the Mendelssohn Concerto. Mr. Kindler gave his youthful audience the same Bach transcription he had played Wednesday, the first Washington performance of Dai-keong Lee's "Hawaiian Festival Overture," and the Shostakovich Symphony No. 5.

The next afternoon, Grace Moore was the Symphony's soloist in its final concert before the holidays. She sang first "Il est doux, il est bon" from Massenet's "Hérodiade"; and later a group of four songs. The orchestra's major work was the Saint-Saëns Symphony No. 2, Gilbert's "Riders to the Sea," Berlioz's Hungarian March, and the Bach tribute to Miss Clapp concluded the program.

On Jan. 9 the soloist was Claudio Arrau. In his first appearance with the National Symphony, Mr. Arrau gave a poetic reading of the Brahms Concerto No. 1. He earned an excited ovation. Dr. Kindler had opened the program with the Bach Passacaglia and Fugue in C Minor and he concluded with Beethoven's Fifth Symphony.

The Philadelphia Orchestra arrived on Dec. 28 for its annual seasonal visit, bringing Oscar Levant as soloist. Eugene Ormandy conducted Beethoven's overture to "Coriolanus" and the Brahms Second Symphony. The

last half was all Levant, with the pianist playing the Gershwin "Rhapsody" and his own Piano Concerto in one movement.

AUBREY WALZ

Washington Enjoys Recital Events

WASHINGTON.—In the Dorsey series, on Dec. 12, was Fritz Kreisler's only Washington appearance this season, when he played a program largely made up of Tartini, Paganini, and Rimsky-Korsakoff, with Chausson's "Poème" for contrast. On New Year's afternoon, Ethel Bartlett and Rae Robertson, duo-pianists, were on hand with an engrossing program. It was enjoyable not only for its novelties—though the only two it included were delightful: the Aaron Copland "Danzon Cubano" and Milhaud's "Scaramouche" suite. The audience enjoyed many a favorite work of Bach, Chopin, Schumann, Mendelssohn, Weber and Liszt.

A. W.

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Opera at the Metropolitan

(Continued from page 6)

given to debutant baritones as a sort of operatic teething-ring is usually, at best, merely walked through for the sake of the good if trite solo in the kermesse scene, and the actor-proof death scene. Not so with Mr. Singher!

A sterling and sensitive artist, gifted with a splendid and well controlled voice, the new French baritone disdains the usual operatic clichés, the obvious gesture, the sob-stuff with which the part is frequently larded. He does not need them. The costume and makeup were those of an Albrecht Dürer etching. His entrance was effected invisibly. He simply appeared as one of the crowd and sang his "Avant de Quitter" almost without gesture. The following scene with the inverted swords, with the snarling recitative which precedes, was well done.

The death scene was naturally the most striking, with the preceding duel. (At last we have a Valentin who knows how to fence and does not use his blade like an egg-beater!) Mr. Singher died without benefit of assistance of chorus men. He writhed in agonies appropriate to one with a pierced lung and his cursing of Marguerite was almost blood-curdling. Here is the type of artist whom every young American singer should watch, for there is much to be learned.

The performance, otherwise, save for a good if not especially subtle Méphistophélès of Mr. Cordon and an excellent Siebel of Miss Petina was not distinguished. Marguerite, apparently, is not Miss Albanese's role. She made a false entrance with "Si j'osais seulement" just before the Jewel Song, causing Mr. Pelletier a moment of embarrassment and did not even attempt a trill at the end of the aria, merely singing three reiterated F sharps. In Valentin's death, at the point "Douleur Cruelle," where the soprano, having the characteristic note of the chord, must dominate the entire ensemble, she was inaudible.

Mr. Jobin, having just learned of the death of his father, may be excused for a none too convincing Faust. Mr. Pelletier conducted well.

The stage business tended to be "busy" and in the kermesse, the continual movement was distracting to the attention. During "Le Veau d'Or" two female children chased one another around the bole of the tree on the platform high in air, until the auditor was in fear that one or both would fall off and break their necks. Mr. Cordon sang effectively in spite of this competition. H.

Varnay Reënters, Substituting in "Tannhäuser"

The "Tannhäuser" of Jan. 12, the second of the season, was notable for the first appearance this season of Astrid Varnay, who added to her "pinch-hitting" fame by substituting for Helen Traubel as Elisabeth. She sang with dignity, poise and complete understanding and sympathy for the role. Some superb singing was also done by Marjorie Lawrence, whose dramatic intensity of voice and color of tone made the character of Venus vibrant. Alexander Kipnis appeared to advantage as the Landgraf; Julius Huehn's Wolfram was notably sung and Lauritz Melchior as Tannhäuser was in good form. Paul Breisach conducted. F.

"Mignon", Jan. 3

The revived "Mignon" again attracted a large audience, despite some of the stormiest weather of the season, to the third performance on the evening of Jan. 3. The cast was the same as before except that Nicola Moscona was heard as Lothario instead of Norman Cordon. Risé Stevens, Patrice



Julius Huehn as Kurwenal
Left: Astrid Varnay as Elisabeth

Munsel, James Melton, Alessio De Paolis were the main protagonists. Mona Paulee was heard as Frederick. Sir Thomas Beecham conducted. R.

"Tristan und Isolde", Jan. 7

This was the season's second performance of Wagner's mighty work, and a highly striking one. Miss Traubel, vocally a trifle thick at the start, cleared up as the first act progressed and sang gloriously the rest of the time. Lauritz Melchior was Tristan; Kerstin Thorborg, Brangäne, more than usually impressive both dramatically and vocally except when drowned out in the tower song. Julius Huehn's Kurwenal, also seems to have taken on a new finesse. Alexander Kipnis was a sonorous King Mark. The remainder of the cast included Emery Darcy, John Garriss and John Gurney. Sir Thomas Beecham repeated his splendid conducting, and the orchestra, except for one appalling discord in the horns in the Prelude to Act III, played splendidly. The lighting was very bad, the second act being much too light and the last act not light enough. Much of the new mise-en-scène is a dubious improvement. H.

"Lucia", June 8

Donizetti's "Lucia di Lammermoor" was sung for the fourth time this season at the Saturday matinee on Jan. 8. Lily Pons was, of course, the Lucy Ashton, and James Melton was once more Edgar. Leonard Warren sang Henry; Nicola Moscona, Raimondo; Alessio De Paolis, Arturo; Thelma Votipka, Alisa; and John Dudley, Normanno. Cesare Sodero was again the conductor. N.

Sunday Night Concert, Jan. 9

At this concert scenes were given in costume from "Faust" and "The Bartered Bride" and the ballet from "Mignon". The soloists included Mmes. Carroll, Djanel, Jessner, Paulee, Petina and Thorborg and Messrs. Brownlee, De Paolis, Gerard, Tokatyan, Lazzari and Moscona. Paul Breisach conducted. N.

"Les Contes d'Hoffmann", Jan. 10

For the third time this season, Offenbach's fantastic work was revealed to a large audience, the performance being one of a high order. Jacques Gerard replaced Raoul Jobin in the name part, giving an excellent performance except when in the "Trio de la Conjuración" he was overshadowed vocally by the combination of Ezio Pinza as Miracle and Nicola Moscona as Crespel. He sang the difficult second act admirably. Martial Singher received an ovation after the second act. The remainder of the cast included Patrice Munsel, Lily Djanel, Jarmila Novotna (especially good), Nina Youskevitch, Hertha Glaz, Lo-

dovico Oliviero, Alessio De Paolis, Gerhard Pechner, John Dudley, Walter Cassel, John Gurney and Margaret Harshaw. Costume note: It would be interesting to know who designed pantalettes for Miss Munsel for a scene that could not possibly have taken place after 1822, the date of Hoffmann's death. They were not worn until about 1850, and then only by very little children. H.

"La Bohème", Jan. 13

Puccini's "La Bohème" was heard for the third time this season at this performance. The cast was the same as at the last previous hearing. It included Licia Albanese as Mimi; Christina Carroll as Musetta; Armand Tokatyan as Rodolfo, and Francesco Valentino as Marcello. The remainder of the cast consisted of Virgilio Lazzari, George Cehanovsky and Salvatore Baccaloni. Cesare Sodero conducted. N.

"The Masked Ball," Jan. 15

One of the Metropolitan's most sumptuously staged and costumed productions, "The Masked Ball," had its second hearing of the season at the matinee, Jan. 15. The cast was the same as before with Jan Peerce as Ricardo, Leonard Warren as Renato, Zinka Milanov as Amelia, Kerstin Thorborg as Ulrica and Frances Greer as Oscar. Some of the most brilliant vocal performances of the season emanated from the stage, inspired perhaps by the fact the opera was being heard in the far corners of the earth via radio, and Bruno Walter again conducted with his accustomed verve and authority. R.

"Rosenkavalier", Jan. 15

In its third performance, the Strauss opera had three changes of cast, Jarmila Novotna singing Octavian, Na-

dine Conner, Sophie, and John Dudley, the Singer. Irene Jessner was again the Marshallin; Emanuel List, Baron Ochs; Walter Olitzki the Faninal and Thelma Votipka, Mari-annee. George Szell conducted.

New March of Time Shows Music in War

The latest March of Time, soon to be released, is titled "Upbeat in Music" and depicts the contribution of music and musicians to the war effort, in both serious and popular fields. Of special interest are the sequences showing Marian Anderson, Sgt. Eugene List and Mischa Elman in performances and a rare shot of George Gershwin playing his "I Got Rhythm". An important sequence catches Serge Koussevitsky in close-ups rehearsing the Boston Symphony. These candid pictures of the conductor in action are superb and form the climax of a film which covers the field of music in war exhaustively from Army camps to the concert hall and from the Hit Parade to recordings for men overseas.

Chicago Will Have New Radio Building

CHICAGO—A new home for WGN, the "Tribune" radio station, will be built after the war, according to Frank Schreiber, WGN manager. It will stand on land recently bought by the "Tribune" on Michigan Ave.

A feature of the construction is to be a theatre seating 2,000 and having a stage capable of accommodating complete theatrical productions, if television developments demand them. A studio theatre is to have provision for audiences of 600, and smaller productions are provided for in plans for ten other studios. The cost will be several million dollars.

Obituary

James Liebling

James Liebling, cellist, a member of the family prominent in the musical life of New York for many years, died on Dec. 5. A native of New York, he was destined to be a lawyer and graduated with high honors at the College of the City of New York and took his L.L.D. at New York University Law School. He soon abandoned the law for study of the cello, going to Europe where he studied under Anton Hekking in Berlin and Julius Klengel in Leipzig. He appeared in concert in Europe and on his return to this country was for eight years a member of the New York Philharmonic and later, solo cellist of the Cincinnati Symphony. His wife and two daughters survive, also his sister, Estelle, the well-known New York voice teacher, and his brother, Leonard, editor-in-chief of *The Musical Courier*.

Mrs. George Fischer

Mrs. Frances Fischer, wife of the late George Fischer, president of J. Fischer and Brothers, music publishers, died of pneumonia and other complications in New York on Jan. 17. She was born in New York and was 78 years of age. Surviving are M. Antoinette Gardner, Joseph A., Eugene H., and Staff Sgt. Victor W. Fischer.

Wilfried Klamroth

Wilfried Klamroth, New York teacher of singing, died at his home on Jan. 15. He was sixty-seven years old. Mr. Klamroth studied with Theodor Bjorksten in New York, and with Sbriglia and Sebastiani in Europe, singing in concert in both Europe

and the United States. He was a member of the New York Singing Teachers Association and had taught at the Institute of Musical Art and at Columbia University Teachers College, and lectured at the New School for Social Research. He had also taught privately in New York and in Providence, R. I.

Blanche N. Davis

PROVIDENCE, R. I.—Blanche N. Davis, dean of the Rhode Island chapter of the American Guild of Organists and for twenty-five years organist and choir director at Pembroke College in Brown University, died suddenly on Jan. 12. She was 66 years old. She had been active as organist over a period of 50 years, first at the Church of the Saviour and later at St. Martin's, where she established the boy choir. At the time of her death she was director at the Edgewood Congregational Church. In recent years she had made considerable researches in the history of the organ and organ construction in this state. A. R. C.

Leon Conus

CINCINNATI.—Leon Conus, pianist and teacher, died here on Jan. 18. He was 73 years old. A native of Moscow though of French parentage, he was educated at the Moscow Conservatory, graduating with a gold medal. After tours in Europe, he became head of the piano department at the Moscow Conservatory which position he held until the revolution in 1917. He then headed the Russian Conservatory in Paris, coming from there to Cincinnati in 1936.

Letitia V. Barnum

CHICAGO.—Letitia V. Barnum, at one time teacher of dramatic arts in the Chicago Musical College and later, manager of her own school, died in hospital on Jan. 5. M. M.

Haensel and Jones Book Gorodnitzki

Andre Mertens and Horace J. Parmelee, heads of the Haensel and Jones division of Columbia Concerts, Inc., announce the management of Sascha Gorodnitzki, pianist.



Sascha Gorodnitzki

During the last ten years, Mr. Gorodnitzki has fulfilled more than 50 engagements in New York, 15 of them in Carnegie Hall. He has toured this country and Canada, and appeared in Latin America. Major orchestras with which he has played include the New York Philharmonic-Symphony, the National Orchestral Association, and the symphonies of Detroit, Cleveland and Cincinnati.

Mr. Gorodnitzki was born in Russia and brought to this country before he was a year old. He made his debut with the New York Philharmonic, as winner of the Schubert Memorial Prize.

Jose Siqueira Arrives in New York

Jose Siqueira, composer and conductor of the National Symphony of Brazil, which he founded, has arrived

in New York in the course of a tour for the purpose of effecting an exchange of works between Brazilian and American composers. Arrangements will be made, Mr. Siqueira states, through the American Composers Association, of which Aaron Copland is president. An exchange of conductors after the war is also contemplated. Mr. Siqueira's tour is under the auspices of the State Department.

Horowitz Plays New Prokofiev Sonata

The American premiere of Serge Prokofiev's Seventh Piano Sonata was given by Vladimir Horowitz before an invited audience of leading musicians and critics at the Soviet Consulate in New York on the afternoon of Jan. 13. The sonata, which is the composer's Op. 83, is in three movements: Allegro in quieto, Andante coloroso and Precipitato. Its principal appeal, at first hearing, is rhythmic and dynamic with great surges of power and strong thematic enunciation. Mr. Horowitz gave it a characteristically brilliant performance and was called upon to repeat the finale. Among the distinguished auditors were Arturo Toscanini, Bruno Walter and Artur Rodzinski.

Kilenyi Plays in London

Lt. Edward Kilenyi of the American infantry, was to play the Liszt First Piano Concerto with the British National Symphony in Albert Hall on Jan. 24, after two days' leave to practice

Meet the Composer—Schuman

(Continued from page 8)

But We Have Bill", the school paper declared "The chorus is the football team of Sarah Lawrence".

Schuman now lives in New Rochelle, N. Y., with his wife, Frances, whom he married in 1936, and their son, Anthony, who was born in December of last year. Like most composers, as we are beginning to discover in this series, he has few important interests outside of music. "When I am not teaching music," he says, "I am either writing it or thinking about it". However, he is "crazy about movies" and doesn't get to see half as many as he would like. He doesn't play cards, but he plays poker. He insists there is a difference and he quotes Owen Wister's line, "Cards is only one manifestation of poker". He does a considerable amount of reading and is eclectic in his tastes although he finds himself confined largely these days to works on Baby's First Year. His only physical recreations are swimming and walking and watering his rather extensive victory garden of a Summer evening.

The inevitable confusion between his name and that of Robert Schumann never ceases to divert him. Almost invariably, Schuman is taken for his great 19th Century predecessor, not vice versa, so his name is sure to be spelled with two final n's. Thus it was a refreshing deviation when a recent orchestral program carried an announcement of "William Schuman's Third Symphony—the 'Rhenish'". On another occasion, R. Schumann's A Major Quartet was credited to him. The concert manager came to the stage and announced the mistake, just in case it wasn't evident in the music! Schuman doesn't mind

these mix-ups, however; in fact he is flattered because he is a great admirer of the celebrated romantic. Their works frequently are bracketed on the same program and Schuman thus gets to hear the works of Schumann much more frequently than he might otherwise.

His philosophic attitude toward his own music is somewhat stoical though not fatalistic. He thinks in big terms and aims toward the highest possible goal. He likes to create in the grand manner and in the larger musical forms. He is sated, he says, with the idea that music must all be written one way with one purpose and spring from a single lexicon of thought and phraseology. He is equally impatient with the idea that music must be simple and intimate in character to gain acceptance. By the same token, he hopes to stand or fall, musically, on a mighty gesture. "If my music should eventually prove a failure," he declares, "I want it to be a great big failure, not a little piddling failure!"

The most important music of the day, he believes, is being written in America by Americans. He feels that public taste has grown by leaps and bounds and that composers have not passed what the public can "take" in the way of modern music. Executive artists, recitalists and the like are, in his opinion, sadly in need of new music in repertoires which have grown threadbare. And he regrets a lack of knowledge of new music, or even an informed interest in its construction, content and purport, on the part of many people whose business it is to know these things, notably writers and critics of music. But he looks forward with optimism and faith and he is too busy, anyhow, to have much time for cynicism.

Music on the Air

By MARK CONEY

The Philadelphians Enter

After long delay, the Philadelphia Orchestra at last is set to join the ranks of broadcasting ensembles with a weekly series of hour-long concerts on the Columbia network on Saturday afternoons at 3:30. The first is scheduled for Jan. 29. All but four of the broadcasts, extending through April 22, will be conducted by Eugene Ormandy. Bruno Walter will take the baton on Feb. 12 and 19 and Saul Caston, associate conductor, on Feb. 5 and April 15. Luboshutz and Nemenoff, duo-pianists; William Kapell, pianist, and William Primrose, violinist, are among soloists to appear. Harl McDonald, manager of the orchestra and a composer, will be program commentator. The broadcasts will originate in the Academy of Music, Philadelphia, but there will be no audience.

Of Things to Come

NBC will broadcast the second act of "Carmen" from the New York Center on Feb. 26 at 3:30 p.m. Jennie Tourel probably will sing the title role. . . Toscanini returns to the NBC Symphony podium on March 5 for his final six weeks. Thereafter Frank Black will preside. . . Robert Russell Bennett will conduct the WOR Symphonietta in three of his own compositions on Feb. 8, 11:30 p.m. . . A new symphony by Roy Harris, his Sixth, will be given its premiere by the Boston Symphony under Koussevitzky on April 15 (8:30 p.m.) over a coast-to-coast Blue network. Based on Lincoln's Gettysburg address and commissioned last May by the Blue Network, the symphony is dedicated to the fighting men and women of America on all the battle fronts. There are four movements entitled "Awakening", "Conflict", "Dedication" and "Affirmation". The premiere coincides with the 79th anniversary of the Great Emancipator's death, and the composer was born in Lincoln County, Oklahoma, on Lincoln's birthday.

Along Radio Row

Two sponsors are reported interested in a weekly series of operettas, produced by the Schuberts, with Metropolitan Opera singers filling the principal roles. . . Leonard Warren, Metropolitan Opera baritone, recently was signed as regular vocalist on "What's New?" on the Blue Network. He was an Auditions of the Air winner on the same net four years ago. . . A program that merits hopeful watching is the Lyn Murray CBS stanza, 6:15 to 6:30 p.m.,



Felix Knight (Right) Displays the Japanese Gas Mask He Found on Guadalcanal to Dave Elman Who Auctioned It Off to the Highest War Bond Bidder at the First of Four "Victory Auctions" Sponsored by WOR-Mutual on Jan. 22. Mr. Knight Entertained Front Line Troops on Guadalcanal Where He Was Severely Shell-shocked

Monday, Wednesday and Friday. Original plans for the program called for music no weightier than Gershwin or Porter, but Murray had other ideas. He drew up a format calling for an aria or classical song by a vocalist; a semi-classical song, by the same vocalist in English, or a classical and semi-classical number by an instrumentalist and a semi-classical number by the orchestra. As the program develops, more and more prominent artists are appearing as soloists. Among them have been Jan Peerce, Donald Dame, Jess Walters, William Hain, Suzanne Sten, Edwina Eustis, Hollace Shaw, Vera Brodsky, Max Polikoff and Joseph Fuchs. . . Some of those priceless fiddles heard in the Stradivari Orchestra, conducted by Paul Lavalle (NBC, 12:30 p.m., Sunday), are from the collection of Mischa Mischakoff, concertmaster of the NBC Symphony, and Mischa gets up early every Sunday morning to deliver the Strads to the studio in person. One of them is the "Adam", the other the "Arthur Booth". Another Stradivarius heard on the program is the famous "Earl" which is used for solos.

They'll Be Guests

On Kostelanetz's Pause that Refreshes (CBS, Sunday, 4:30 p.m.): Charles Kullman (Feb. 6); Albert Spalding, tentatively, in what will probably be his last appearance before going overseas (Feb. 27). . . On the Telephone Hour (NBC Monday, 9:00 p.m.) Lily Pons singing "Una Voce Poco Fa" (Jan. 31); Jose Iturbi in several piano solos with and without orchestra (Feb. 7); James Melton, offering "E Lucevan le Stelle" (Feb. 14); Helen Traubel in "Voi lo sapete", from "Cavalleria Rusticana" (Feb. 21) and Oscar Levant playing Gershwin's "Rhapsody in Blue" and several short numbers (Feb. 28). . . On Invitation to Music (CBS, Wednesday, 11:30 p.m.): Genevieve Rowe, Mona Paulee, William Hain and Mack Harrell as soloists in Conductor Bernard Hermann's "Fantasticks" (Feb. 2); Joseph Szigeti, playing Chausson's "Poeme" (Feb. 9); Maria Kurenko and the Collegiate Chorale in an all-Gretchaninoff program (Feb. 23); Jennie Tourel, as soloist in an excerpt from Mahler's "Das Lied von der Erde" (March 1).

Why Not Broadcast Unstageworthy Operas?

(Continued from page 7)

immortality of a sort.

All of us have been brought up on the idea that Robert Schumann, too, had no stage sense and that his solitary opera, "Genoveva", is "a mass of dead notes" (as a prominent American pedagogue described it). Now, I listened to "Genoveva" over the air on two different occasions in Vienna and once in Paris. And while, as I just said, the ultimate test of an opera is in the opera house, the score of "Genoveva" is anything in the world but "a mass of dead notes". Indeed, the opera contains some of the most moving and loveliest lyrical writing Schumann ever did. I recommend to anyone who doubts this a perusal of the score (it is there, large as life, on the shelves of the New York Public Library) with particular attention to the great aria of Genoveva in the last act.

And not lyrical music alone—page after page of the work is forcible and dramatic. Here, too, the action lends itself readily to narration, such as the radio stations have developed to an almost exact science. In the case of an opera like "Carmen" or "Rigoletto" or "Aida" or "Lohengrin" a broadcasted performance is, in reality, only half a performance. In the case of "Genoveva" you can get about 90 percent of the value of a performance over the air. And for the sake of Schumann's inspired, though almost totally unknown score, one should be willing to forego this remaining tenth.

Another "Leonore"

The significance of Gaveaux's once immensely popular "Leonore" is, I admit, more historical than musical. It contains pages of moderate interest, but this largely because of the manner in which Beethoven, in "Fidelio", handled what amounts to the identical libretto. Yet the appeal of this opera is primarily for the person who knows his "Fidelio" and knows it intimately (something which cannot be said for the majority of American operagoers, who cling incorrigibly to the preposterous notion that Beethoven knew nothing about writing for the stage). However, "Leonore" is not one of the operas I should recommend without reservations for broadcasting purposes hereabouts. Much more readily should I propose Cherubini's "Water Carrier"—a really delectable work—or Méhul's "Joseph", a noble monument of lyric drama.

I have mentioned "Il Re Pastore". How many know anything more about this "music drama" of the 19-year-old Mozart than that it is the source to which generations of lyric sopranos have turned for the aria with violin obbligato, "L'amero, saro costante"? Yet there are 14 numbers in this score (apart from the overture) and, practically without exception, they are enchanting music. Here again action is reduced to a vanishing point and the text is the typical starched Metastasio product.

Still, if the radio had existed in Mozart's day the composer could hardly have written operas for it in different fashion than he did in this ravishingly lyrical work. I might go much further in the Mozartean domain and not hesitate for a moment, after citing things like "La finta semplice" or "La finta giardiniera", to urge most insistently a broadcast of "Idomeneo". For this "opera seria", which I have heard repeatedly both in the editions of Richard Strauss and of Wolf-Ferrari, contains some of the grandest music Mozart ever wrote. But on account of its stilted form and complete lack of incident it is a totally dead thing in the theatre. Here is a "concert in costume," if ever an opera was such! Indeed, if "Idomeneo" is at all viable in this age it can only live on in the concert hall or, better still, on the radio. And how magnificently rewarding an enterprise "Idomeneo" would be on the air, precisely because so little happens before the spectator's eyes.

Verdi and Wolf

One of the almost unknown works which the Vienna radio made an effort to popularize was Verdi's "Alzira." It has been called his worst opera; but while I might not go so far as to condemn it in that summary fashion it is not a good radio choice, if for no other reason than that Verdi's music is everlastingly of and for the theatre and forfeits something essential dissociated from the stage. It is one thing to listen to a broadcast of a "Trovatore" or a "Rigoletto" or a "Masked Ball" performance, because these works are so universally familiar that the obliging memory supplies practically every detail of the action. "Alzira" is in another class and it was not surprising that the Austrian radio public did not warm to it.

Much better adapted to broadcasting purposes than a Verdi opera seems to me Hugo Wolf's only completed contribution to the lyric stage, "Der Corregidor." It might be too much to say of it as I have said elsewhere of Weber's "Euryanthe," that "it cannot live and cannot die." But Wolf's music is too sweet and affecting to fade wholly from the picture and, on the other hand, his stage sense was far too inept to permit the opera to survive without recourse to dramatic surgery. And so again we have a work which continually falls between two stools and is neither fish nor flesh. The stage business is halting and intermittent, the plot itself slender (it is that same Alarcon fiction which forms the basis of De Falla's "Three Corners Hat"). The music, more lyrical than dramatic (it speaks in vigorous accents only in the monologue of Lucas, the miller, who, without reason, fancies himself betrayed), is now and then monotonous because the composer, for all his idolatry of Wagner, keeps on tirelessly repeating his various themes



The Former Kärntner Tor Theatre in Vienna, Predecessor of the State Opera on the Ring Strasse, and Scene of Some of the Chief Operatic Productions of the Classic Era

and motives without altering or developing them. And yet these melodies are so sincere and lovable in themselves that one who has heard them could ill reconcile himself to their loss, whatever flaws the opera as opera exhibits. Therefore, since the radio is perhaps the salvation of works treasurable as music but defective in dramatic design, I have a firm idea that a broadcast offers the true solution of such a problem.

Lesser Known Wagner

While the place of Wagner is first and last in the opera house I have nevertheless a thoroughly feasible Wagnerian suggestion to make. No, it is not the choral "Liebesmahl der Apostel"—though, speaking parenthetically, I admit that this fine cantata stands squarely in radio's line of duty—but the fragment, "Die Hochzeit," which Wagner wrote while a pupil of Theodor Weinlig. I have heard the work several times and I know whereof I speak.

It was given by the pupils of the Hochschule für Musik, in Berlin, at the time of the semi-centennial observances of the composer's death. It is fully within the powers of reasonably talented students and could easily be attempted by young people at almost any of our conservatories. It is, as I recall, the conductor of the Berlin performances reminding his charges, "the little Richard Wagner." But anyone who has listened intelligently to the "little" Wagner can scarcely fail to have noticed how much of the "big" Wagner there was in him and how completely the boy was father to the man.

However, my point at the moment is that "Die Hochzeit," not being a stage work at all, is ideal material for broadcast. One number especially, a septet which delighted Wagner's worthy teacher when he first saw it, is of a beauty that seems like a foretaste of "Lohengrin." In a passage of recitative we even find the germ of the "leading motive" principle. I know the story goes that the youthful Wagner gave up the work because his sister disliked the melodramatic subject. The truth is that he stopped as soon as it became clear to him that his powers of

musical expression were not yet equal to the task he had set himself (just as he did when he dropped "Die Meistersinger" after its first conception, repeatedly postponed "Parsifal" and paused after the second act of "Siegfried" to create "Tristan," the Paris "Venusberg" and "Meistersinger" before judging himself ripe for the last act of "Siegfried" and for the "Götterdämmerung"). Be these things as they may, "Die Hochzeit" broadcast would be a real Wagnerian sensation on a small scale, a welcome variation of the ordinary Wagnerian routine and a most legitimate radio function in the bargain.

No Troublesome Snags

I could long continue prescribing new and untried operatic adventures for our broadcasting stations. The principle of my suggestions would, at the bottom, remain the same. In the various works I have enumerated absolutely no troublesome problems of execution are involved. None of these scores—not the Schubert operas, "Genoveva," "Idomeneo," "Der Corregidor" or "Die Hochzeit"—require more than the average orchestra, such as the outstanding radio stations all have at their disposal. Choruses of very moderate size would suffice the purpose and, with the possible exception of a page or two in the Mozart operas, solo singers of average vocal gifts and technical resources, more or less experienced in the Lied or in oratorio, should be thoroughly competent to fill the bill. Doubtless there exists no burning public demand for "Alfonso und Estrella," "Genoveva" or "Idomeneo". But even broadcasting magnates have need, now and then, to bear in mind that the human appetite is a curious thing and that, not infrequently, it comes with eating.

Charles Hackett's Daughter Is Married

The marriage has been announced of Carla Maria Hackett, daughter of the late Charles Hackett and Mrs. Hackett, to Jose Santos Quijano. The marriage was solemnized on Jan. 3, at the Church of St Ignatius Loyola, New York. The bride's father was for a number of years a member of the Metropolitan and Chicago Operas. He died in January, 1942. Mr. and Mrs. Quijano will make their home in New York.

Musical America's Educational Department

GOODMAN DISCUSSES TRAINING FOR TYMPANI

Student Must Have Firm Grounding in All Branches of Music, Including Theory

By SAUL GOODMAN

As Told to Robert Sabin

A GOOD tympanist must first of all be a good musician. In fact, it is almost essential that he should have played another instrument before mastering the tympani. Everything that he learns about any other instrument in the orchestra can be turned to account, for the tympani embody all the rudimentary characteristics of the other instruments. The more general musical training he has, the better he will be when he finally reaches his post in the orchestra.

A thorough course in harmony and theory is necessary. If anything, the tympani student should have more of these subjects rather than less than other instrumentalists. His role in the orchestra and the technical demands of his instrument will call for highly developed musical faculties.

Not only must the tympanist have a firm and strong sense of rhythm, but he must also have an exceptionally keen ear. Frequently he has to change the pitch of his instrument while the orchestra is playing. To listen to the tympani in one key and to tune them while the orchestra is performing in another key requires concentration and an accurate sense of pitch. Therefore the student should direct a commensurate part of his time to developing independence of ear and a secure knowledge of intervals.

Leadership Required

The tympanist should also have a sense of leadership, because he is often called upon to reinforce and to support the feeling that the conductor is trying to establish in a passage of music. Being dominant in the rhythmic plan of the work and a constant factor in the coloring and contrast, he naturally exerts great influence over the other players, even though his role may not seem prominent to the casual listener.

The tympani have been used in many different ways in different periods, and the student must learn to recognize these changes. In the 18th century they were used less as pure percussion instruments than in later times. There are many passages in Beethoven's scores in which the musical possibilities of the instrument are fully exploited, within the mechanical limitations of the tympani in his day. Often the tympani and the trumpet are used together as percussion instruments.

Most of the leading tympanists were first drummers. Experience as a percussion player will help the student in many ways. Playing the snare drum, for example, strengthens the wrist, even though the technique is not the same, and all percussion playing helps to develop an accurate sense of rhythm. Care must be exercised, however, not to form bad habits or to injure muscles which are important in the technique of the tympanist.

Basis of Technique

Certain things are basic in this technique. First, the student must learn to make even strokes with each hand, for the tympani are played with single strokes, instead of double strokes, as in the case of the snare drum. This is a long and slow process, and upon it depends the cleanness of his execution and the quality of many other refinements. The tympanist then develops the roll and the tremolo,



Larry Gordon

Saul Goodman

and learns to produce all the effects called for in orchestral scores. With a tight wrist he can play short, staccato notes; with a glancing blow he produces legato notes; and with a tremolo he can play sustained notes.

Good Instrument Vital

The tympanist must also realize the vital importance of having a good instrument and knowing how to take care of it. The choice and care of the skin require especial caution. Originally, the range of the tympani was from F to F in the bass clef, but today the range extends upwards as high as middle C and as low as the C below the staff. To the smaller drums, which are 25 and 28 inches in diameter, a 30-inch drum has been added. Pedals and other devices have made tuning easier and enables the tympanist to play passages which would have been impossible in the old days.

There are manuals of training for the student of modern scores, which prepare him for the pitfalls of the complicated passages he is called upon to play. A sound training in solfeggio is also necessary, so that he will have a firm knowledge of intervals. If good muscular habits are established early, then such intricacies as the crossing of the hands will come easily.

The modern tympanist has to change his conception of his instrument, for the composers of the late 19th and 20th centuries have expanded the role of the tympani in many ways. Besides widening the range, they have moved away from the tonic and dominant in writing for the tympani. Hindemith, for example, has the tympani carry the theme in his "Symphonic Metamorphosis on Themes of Weber". And the scores of Strauss and Stravinsky are full of passages which require a new technique and virtuosity. Kurt Striegler has written a Concerto for tympani and full orchestra which contains a cadenza. In one passage the tym-

Strong Sense of Rhythm, Exceptionally Keen Ear Are Primary Requisites

pani takes 12 notes, this being possible through a quick adjustment of the pedal.

There is another fact which the tympanist must recognize and take carefully into account. Symphonic music has many different kinds of rhythm. If the tympanist is playing a passage in a Beethoven or a Wagner score, he plays it in an appropriate style. But confronted with the same phrase in a score of Mozart or Debussy, he does it quite differently. There are nuances of style in the tympani which are quite as important as those in instruments more likely to attract the attention of the layman.

Tympani are being used increasingly in the field of popular music. Gene Krupa has introduced them and Cozy Cole studied tympani with me. But one thing to remember is that tympani are effective only by contrast. In a band, for instance, they lose the power and color which they have in the orchestra, for they are overshadowed by the brass.

Temperamental Characteristics

The tympani are the most temperamental of orchestral instruments. One never knows exactly how they are going to react to weather conditions. The animal heat of the audience, the turning up of steam heat, the draughts in a hall are all serious matters to the tympanist. Dry heat contracts the skins on his instruments, and they may go up two or three whole tones in as short a time as 20 minutes. He must learn how to adjust to such conditions. For instance, a dry, cold day calls for a large, soft stick, to produce the maximum number of vibrations. A damp, warm day will require just the opposite.

Worst of all, for the tympanist, is the trial of playing out of doors. There he is at the mercy of every gust of wind and dampness. And the ideal hall for him is the air-conditioned studio, where the temperature and humidity are constant and he does not have to keep a constant watch over his instruments.

The tympanist must bear in mind that what he does not do, in the way of exaggeration, is just as important as what he does. He must feel acoustically where he is and adjust his playing to the hall, the placing of the orchestra and all of the other conditions at the concert. No better advice, in this regard, could be given to young players than to recall the words of a great conductor who once said that music is good taste.

Reprints of Articles Available

Reprint copies of the following educational articles which have been published in **MUSICAL AMERICA** may be obtained by addressing the Circulation Department. The price is five cents per copy.

- "Problems in Violin Teaching" by Emanuel Ondricek
- "Department of the String Quartet" by Adolfo Betti
- "Mastery of Song" by Emilio De Gogorza
- "Appeal for Musical Scholarship" by Hugo Leichtentritt
- "Music Criticism as a Practical Course of Study" by Oscar Thompson
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Taylor Pupils Are Heard

Donald Dame, tenor, made his debut in "Mignon" at the Metropolitan Opera on Dec. 4. His oratorio and recital engagements, besides his radio engagements, for December included a performance in Handel's "Messiah" with the Syracuse University Choral Society, a performance in "Elijah" in Midland, Mich., recitals in Hamilton, Ont., and Union City, Pa. He was tenor soloist in the New York Oratorio Society's performance of "Messiah", Dec. 18. Mr. Dame has a regular broadcast on the Music For an Hour Program over WOR on Sunday afternoons.

Glenn Darwin, baritone, now in the Army Air Force, is stationed at Bolling Field, Washington. He was heard in a performance of "Judas Maccabeus" with the Washington Choral Society in December and is leaving for a cross country tour with the Army Air Force Band as baritone soloist.

Helen Le Claire, contralto soloist at Christ Church, New York, has been active in singing for the American Theatre Wing, having recently appeared twice at the Merchant Seamen's Canteen and at the Stage Door Canteen. On Jan. 19 she sang with the Beacon Oratorio Society as contralto soloist in Bach's "Christmas Oratorio".

Fritz Mahler Engaged for Juilliard Summer Session

Fritz Mahler has been engaged for the sixth consecutive season for the Summer session of the Juilliard School of Music. The courses are designed to meet the needs of conductors who are seeking opportunities for further experience and constructive guidance and criticism in these fields. A comprehensive study will be made of the scores of "Carmen," "Aida," "Rigoletto," "Don Giovanni" and "Hänsel and Gretel" as well as symphonic works, and there will be analyses of problems of interpretation as well as the preparation of score and parts. Opportunities will be given students for conducting a rehearsal orchestra.

Anniversary Concert Given at Institute

The Musical Art Quartet played at the 38th anniversary concert of the Institute of Musical Art of the Juilliard School of Music on the evening of Jan. 15. Sascha Jacobsen, first violinist of the quartet, is a graduate of the Institute. Other members of the quartet are Paul Bernard, second violin; William Hymanson, viola; and Marie Roemaet-Rosanoff, cello. When Dr. Frank Damrosch founded the institute in 1905, James Loeb gave the initial endowment of \$500,000 as a memorial to his mother, Betty Loeb, with the understanding that on each anniversary of the institute a concert of chamber music be given in her memory. The program at this concert included the Quartet in G by Mozart and the Quartet in E Flat, Op. 127, by Beethoven.

Mario Pupils Active

Audrey Bowman, soprano, pupil of Quena Mario, was scheduled to make her debut with the Metropolitan Opera in the role of The Queen of the Night in "The Magic Flute" on Jan. 22. John Baker has appeared at the Metropolitan in four operas. He was one of last season's winners in the Auditions of the Air and has fulfilled numerous concert and radio engagements. Ethel Barrymore Colt, soprano, and Edward Kane, tenor, will appear

in leading roles in Vicki Baum's new version of "Martha" to be given at the New York City Center.

American Matthey Association Meets in Brooklyn

BROOKLYN—The American Matthey Association held its 19th annual meeting recently at the home of its president, Tsuya Matsuki. Forty pupils of Tobias Matthey attended. It was voted, on account of the war, to hold the scholarship fund of \$1,000 for Edna Belgium, the last winner of the London Scholarship, until such time as she can go abroad for study. After the business meeting, a talk on "Harmonic Trends of Contemporary Composers" was given by Stanley Chapple, and Miss Belgium played a short program.

Master Institute Offers Scholarships

Four scholarships, one each to a soprano, a contralto, a tenor and a bass, will be awarded in the Opera Workshop of the Master Institute of United Arts, 310 Riverside Drive, New York. The workshop is under the direction of Burton Leslie. Armando Agnini, formerly of the Metropolitan Opera, teaches stage technique; Paul Meyer coaches and Mikhail Mordkin teaches mimo-drama. Applications for auditions for the scholarships may be made to the registrar of the institute.

YMHA Orchestra Heard

The orchestra of the Young Men's Hebrew Association was heard in a concert in the Theresa Kaufmann Auditorium on the evening of Jan. 16, under the baton of Alfred Szendrei, with Gary Graffman, pianist, as soloist in the Grieg Concerto. The program began with Schubert's Fourth Symphony and included as well Liszt's "Les Préludes" and Elgar's "Pomp and Circumstance".

Nine Artists Appear at Haubiel Studio

A concert was given Jan. 11 at the Haubiel Studios, the third this season of the Composers Press Series. Artists participating were Helen Berlin, Hedwig Browde, Lolita Cabrera Gainsborg, Isador Gorn, Charles Haubiel, Irene Jacobi, Eleanor Mangum, Janos Scholz and Milton Wittgenstein.

Greenwich House to Hear Chorus

Under the direction of Edgar Varese, the Greater New York Chorus will give a concert in Greenwich House on Feb. 1 for the benefit of that settlement. Yves Tinayre, Catherine van Buren, Margaret McCulloch, William Horne and Henry Blanchard will be soloists, with Harold Spencer at the piano.

Baldwin-Wallace Conservatory Recipient of Gifts

BEREA, OHIO.—The Baldwin-Wallace Conservatory has been the recipient of several large cash contributions during the past three weeks. Two checks of \$1,000, one for scholarship aid and another to be added to the scholarship fund, were received. The largest gift, however, was one of \$11,200 in cash to be used in the Fynette H. Kulas Scholarship Fund. This is to be distributed within the next five years for full tuition scholarships in organ, piano, voice and violin. The date of the Scholarship Competition at Baldwin-Wallace will fall this year on May 5 and 6.

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Canadians Welcome Native Musicians

Recitals in London, Ont.,
Given by Home and Guest
Performers

LONDON, ONT.—Jean Watson, contralto, made a favorable impression when she appeared in a joint recital with William Primrose on the series arranged by the Community Concert Association. Her voice is one of ample range and volume and has a beautiful dark quality.

Appearing on the Community series, the Columbia All-star Opera Quartet was applauded by a large audience. The Don Cossack Chorus under Serge Jaroff delighted everyone.

Tchaikovsky's "Pathétique" Symphony was the stirring climax of a concert given by the Toronto Symphony under Sir Ernest MacMillan. A capacity audience in the Arena gave the visiting musicians a rousing welcome.

Recitals by Violinists

Kathleen Parlow, Canadian violinist, played with polished artistry at her recital under the auspices of the Women's Music Club. The first of the University of Western Ontario "Sunday Nine O'Clock" programs brought Carroll Glenn in a fine recital.

The London Chamber Music Society and the London Public Library are sponsors of a lecture series on "Music Appreciation" given by Harry Adaskin, Toronto violinist. Concerts given by the Chamber Music Society, organized five years ago by Mrs. Zoe Addy Watson, have been enjoyed. Joyce Sands, cellist, was a featured artist at one concert.

W. J. ABBOTT

Hymn Leaflets Go with K-Rations

Soldiers in foxholes and in combat areas generally will have food for their souls as well as for their bodies issued to them with their K-rations soon.

The War Department has just published the first issue of a small folder entitled "Hymns from Home", containing 12 non-denominational hymns and the 23rd Psalm. While most of these folders will be issued to service men through the chaplains, the Quartermaster General's department will take one million copies of the word-editions and wrap them around K-rations to send to the war fronts.

The fighting men may then have the hymns handy to assist them in singing their prayers if they wish while going into battle or while waiting in combat zones for the call to action.

Titles of the hymns, for which there is also a music edition to be issued on the basis of certain numbers of men, include "God Will Take Care of You", "Faith of Our Fathers", "America the Beautiful", "Sweet Hour of Prayer", "There's a Church in the Valley", "Abide With Me", "All the World Shall Come to Serve Thee", "I Would Be True", "Mine Eyes Have Seen the Glory", "God Bless America", "Day Is Dying in the West", "Come, Thou Almighty King" and "O God, Our Help in Ages Past".

The Music Branch of the Special Services Division, and the Office of the Chief of Chaplains have collaborated in preparing the leaflets.

A film on "Hymns From Home" is being prepared and will go out with an edition of "GI Movies" service. This is a free educational and current event 16-mm film service available without cost to all Army posts, camps, stations, and general hospitals throughout the world for informal showings in places other than War Department theaters.



Aubrey Pankey with His Teacher John Alan Haughton in Front of the Carnegie Hall Poster Announcing His Recital

Building Bought by Chicago College

CHICAGO—The Chicago Musical College, Rudolph Ganz, president, recently purchased the building at 64 East Van Buren Street, which it has occupied since 1924, from the Northwestern Mutual Life Insurance Company for \$110,000. The college was established in 1867 by the late Dr. Florenz Ziegfeld.

The College recently inaugurated a radio department under the direction of Dr. Roy Shield, musical director of the central division of NBC. The radio training will include orientation in all musical and technical problems of broadcasting with emphasis on writing music for dramatic productions. Dr. Shield will give four courses.

Leginska Pupils Appear

Four young pianists from California played as many concertos at the Town Hall the afternoon of Jan. 22, accompanied by an orchestra led by Mme. Ethel Leginska. The first of these players, Suzanne Gayner, was heard in Beethoven's Concerto in C, the second, Viana Bey, offered Weber's "Konzertstück". On the second half of the program Daniel Pollack undertook Chopin's E Minor Concerto and, to conclude, Sybil Steinberg played MacDowell's in D Minor.

Vivian Baule Wins

Brooklyn Museum Contest

Vivian Baule, 11-year-old coloratura soprano, pupil of Louis Chartier, has been selected as the outstanding vocalist in the 1943 Juvenile Music Student Contest conducted by the Brooklyn Museum of Art under the direction of David Le Vita, musicologist. This entitles her to appear on the Artist Recital Series over WNYC. She will give a recital in Carnegie Hall in the near future.

Cowell Gives Lecture Series at New School

"The Music of the Peoples of the World" is the title of a series of 12 lectures to be delivered by Henry Cowell at the New School for Social Research beginning Feb. 1. Mr. Cowell also will have two workshop groups in musical theory, introductory and advanced, meeting on Wednesday nights. Charles Lairens began a course of 15 talks on "Music in France from 1875 to 1914" on Jan. 31.

Kurenko to Sing

with Several Orchestras

Maria Kurenko, Russian soprano, will appear on Feb. 21 as soloist with the Albany Symphony, on Feb. 25 and 26 with the Boston Symphony, Koussevitzky conducting, and on March 5 in Chicago with the Indianapolis Symphony, Sevitzyky conducting.

Howe Appointed Worcester Director

Succeeds Stoessel as Conductor of Festival Programs

WORCESTER—Walter Howe has been appointed musical director of the Worcester Festival, succeeding the late Albert Stoessel. He was presented to the Festival Chorus as its new conductor by Harry C. Coley, president, at the first rehearsal on Jan. 11.

Mr. Howe has served the Festival in various capacities, as writer of program notes, organist, manager of office details, and associate conductor. He has also conducted the Worcester Oratorio "Messiah" chorus for five seasons, and the Worcester Philharmonic Orchestra for seven years.

Mr. Howe was born in Boston and educated in Worcester. Before taking up his present work as director of music at Andover Academy, Andover, Mass., he was head of symphonic, operatic and choral groups in Norfolk, Va. As a composer he has been twice represented on Worcester Festival programs.

JOHN F. KYES

Wallerstein to Teach at Mannes School

Lothar Wallerstein, stage director of the Metropolitan Opera, will give an intensive course in acting coordinated with the musical direction of the opera class at the Mannes Music School. Dr. Wallerstein will start his classes at the beginning of February. The course will culminate in public performances at the school at the end of the season. Singers from outside will be given an opportunity to attend this course. Ralph Herbert, stage director of the opera department, has been granted leave of absence to enable him to go on tour with the "Rosalinda" company.

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NEW MUSIC: Instrumental Novelties and Cantata

MORE GRANDJANY HARP PIECES; A MUSSORGSKY PIANO ALBUM

FURTHER ADDITIONS to the playing literature of the harp have recently been made by Marcel Grandjany, and published by the Edward B. Marks Music Corporation. The compositions taken in hand for a set of four "Transcriptions Classiques" are a Toccata by Loeillet, the Allemande from the Partita in C Minor, No. 2, by Bach, a charming Allegretto by Sammartini and Couperin's "La Commère," while a set of three "Album Leaves" by Henriette Renié has been subjected to a process of re-editing and revising.

In these arrangements and editions the expert hand of Mr. Grandjany is again impressively in evidence and once more he has rendered valuable service to his colleagues of the harp. The three "Album Leaves" of Mme. Renié are a Sketch, a "Danse d'autrefois" and "Angelus."

Also from the Marks house comes a Mussorgsky Album of pieces either written for the piano or arranged for that instrument by Frederick Block. Here are to be found in a convenient and well-edited form four of the "Pictures at an Exhibition"; the Hopak in F Sharp Minor; the "Marche Solennelle"; the "Coronation Scene," Polonaise and "Siege of Kazan" from "Boris Godounov"; "Sunrise Over Moscow" and the "Dance of the Persian Girls" from "Khovantchina," and the Gopak and "Music at the Fair" from "The Fair of Sorochinsk."

EASTER CANTATA BY FRIML IS PUBLISHED BY SCHIRMER

WITH CHORAL GROUPS already looking ahead to Easter services a new Easter cantata is offered for their consideration by G. Schirmer. It is the work of Rudolf Friml, with text by J. Keirn Brennan, and its title is "The Stone Is Rolled Away."

Written for mixed chorus, with solo lines for the different voices, and with accompaniment for either orchestra or piano, with optional use of the organ, this is a short work of lofty conception, expressing the spirit of the text significantly in the music. The dialogue effects are handled skillfully and a high plane of eloquence is maintained throughout, without any cheapening concessions. The part of Christ is given to the tenor, that of Simon Peter to the baritone and that of the Evangelist to the bass, while the Angel is high soprano, Magdalene is soprano, Mary is mezzo-soprano and Salome, alto.

Schirmer has also published a beautiful Kyrie in D Minor by Bach for five-part chorus of mixed voices as newly edited by Ifor Jones and supplied with a new England translator of the text. Mr. Jones points out that



Marcel Grandjany Jascha Heifetz

there are two versions of this work in existence, the one here used and the one incorporated in the Mass in F, and mentions as one of the differences in the two versions the fact that the chorale, "Christ, Thou Lamb of God," which here appears in the first soprano part, is played by the woodwinds of the orchestra in the Mass. A sixth part is provided by the unfigured bass, which would have been played by bass instruments with the organ reinforcing and supporting the voices as the editor here indicates.

HEIFETZ BRINGS SCARLATTI INTO REALM OF VIOLINISTS

It has remained for Jascha Heifetz to discern a mine of precious metal for the violinist in the rich legacy that Scarlatti specifically left to pianists. The Italian contemporary of Bach wrote nearly 550 so-called sonatas for a keyboard instrument and now Mr. Heifetz has picked out twelve of the choicest ones and arranged them for violin and piano, and Carl Fischer has published them in two volumes.

In the first book, now at hand, are assembled an Andante in B Minor, an Allegro in A, a Minuetto in B Flat, an Allegro in F, the thrice-familiar Allegro in C, one of the three or four most frequently played by pianists, and an Andante Cantabile in F, one of the most beautiful of the entire Scarlatti treasury. The Pastorale, so named by Tausig, is reserved for the second volume. In all his work with these gems Mr. Heifetz again displays the subtle understanding of characteristic style, the sense of proportion and the unimpeachable taste that have been hallmarks of all his previous arrangements and transcriptions.

MORE BALLENTINE VARIATIONS ON 'MARY HAD A LITTLE LAMB'

IN a second series of Variations on 'Mary Had a Little Lamb' for piano Edward Ballentine has sought much more abstruse idioms for the most part for his metamorphoses of the old nursery tune than in his earlier series, and the opening 'Prélude Solennel' after César Franck sets the pace for a far more expansive play of the imagination in adapting the

style characteristics of a composer to a set melody. The ingenuity displayed is such as to command unstinted admiration, the while the original tune is in several instances almost completely lost sight of. The publishers are the Arthur P. Schmidt Company.

The Richard Strauss imitation, 'The Superlamb', a tone poem freely after Mother Goose, the sonata in Less Than One Movement inspired by Stravinsky, the Bach-ian chorale prelude, 'Snow-white Was His Fleece' and the 'Lambody No. 1' suggested by Brahms are, with the Franck prelude, among the most adroitly contrived specimens of craftsmanship.

Then for Schumann there is 'Frühstück'; for Puccini, an aria, 'Maria Aveva' ('Mary Had'), from 'Mlle. Agneau' ('Miss Lamb'); for Johann Strauss, 'Gesang, Mädchen und Lamm'; for Gershwin, 'Lamb in Blue', and, finally, for Sousa, a march, 'Mary and the Lamb Forever'.

AMP ORCHESTRA CATALOGUE A NOTEWORTHY COMPILATION

OF OUTSTANDING importance as regard both the quality and the comprehensive range of the music it represents is the new orchestra catalogue published by the Associated Music Publishers, a catalogue scarcely to be duplicated anywhere from the standpoint of size and completeness. It lists not only the finest orchestra scores of the past but also the best in modern music.

The range of this catalogue is indicated by the fact that it lists works for regular symphony orchestra, string orchestra, wind ensemble, solo ensemble, solo instruments and string orchestra, two or more solo instruments and regular orchestra, concertos or other compositions for piano, violin, viola, cello, harpsichord, organ, harp, solo wind instruments or percussion with orchestra and orchestral works with chorus or solo voices, or both, or a speaking voice. In every case the scoring is indicated in a succinct but readily comprehensible fashion, for which reason also this catalogue is an invaluable reference work concerning the orchestral publications of a great many publishers.

As a supplement the firm has issued a list of new orchestral works by representative composers of Brazil, Chile, Cuba, Czechoslovakia, Great Britain, Poland, Russia and the United States. The American composers include Emerson Whithorne, Robert Elmore, Henry Cowell, Ashley Miller, Ernest Bacon and Alexander Semmler, while among the others are found the names of Camargo Guarnieri, Paul Hindemith, Castelnuovo-Tedesco, Adolph Busch, Vittorio Rieti, Stravinsky, Villa-Lobos, Tansman, Martinu, Pedro Sanjuan and Miklos Rosza.

CLARINETISTS' REPERTOIRE IS ENHANCED BY LANGENUS

CLARINETISTS are indebted to Gustave Langenus for an arrangement for clarinet and piano of the Canzonetta from Tchaikovsky's Violin Concerto and a revision of Three Duos for clarinets arranged from violin-and-piano sonatas composed by Mozart in 1781. These editions are published by the Ensemble Music Press (Carl Fischer, distributor).

The characteristically charming Mozart sonatas were arranged as clarinet duos by the accomplished musician-admirer of the composer, Johann Anton André, who omitted just one movement, the beautiful Andante of the second sonata, which is here supplied in an arrangement by Mr. Langenus. These works have been edited and revised with infinite pains and sound musicianly insight by Mr. Langenus, whose work in arranging the Tchaikovsky Canzonetta

has also been done in an authoritatively knowing manner, the music acquiring a new effectiveness from the woodwind color of the clarinet.

SPANISH-AMERICAN DANCES AMONG NEW PRESSER PIECES

FOUR DANCES in the style of Spanish or Spanish-American types by Francisca Vallejo recently published by the Theodore Presser Co. are contributions of special interest to the existing supply of piano pieces that serve as conveniently accessible media for acquiring familiarity with the colorful native dances of Latin countries.

Bearing the titles, "Paso Arrogante" (to be played "with regal air"), "El Torero" ("The Bull Fighter") in Spanish march rhythm, "La Pavonada" ("The Turkey Strut") and "Tango Cubano," these piano pieces are true in style and spirit to the types chosen and do not require any great technical facility. They are both melodically effective and rhythmically infectious.

Presser also publishes a volume of Themes from the Great Symphonies as compiled by Henry Levine and admirably arranged by him for the piano. Instead of reducing them to a skeleton in order to make them easily playable by music-lovers of limited technique Mr. Levine has succeeded in retaining their full harmonic flavor in versions that at the same time are of but moderate difficulty.

In so doing he has supplied a special need. Thus, principal musical ideas from five of the Beethoven symphonies, three each of those by Brahms, Haydn and Mozart, two each of Schubert's and Tchaikovsky's, the Romanza from Schumann's Fourth, the Allegretto from Franck's D Minor and the Largo from Dvorak's "New World" are both adequately and tastefully presented and made readily accessible.

BRIEFER MENTION

For Piano Solo:

"Amores en Sevilla" ("Love in Seville"), by Alberto Jones, a well-written and attractive tango with an infectious lilt and a brilliant middle section that offers a good contrast to the more dreamy main part. Three pages (Presser).

American Victory Songs, a group of tunes of eleven patriotic songs in simple arrangements by Maxwell Eckstein (C. Fischer).

"Les Matines à Bruges" and "In Modo Russe," by Nicolas Nicolaef, two effective pieces of descriptive suggestion requiring technical facility. The first is a four-page Andantino tranquillo, while the second is an elaborately developed ten-page piece in many different moods (Alpha Music).

"Bell Waltz," by Don Voorhees, a gracefully swinging waltz written for the Telephone Hour (C. Fischer).

For Piano and Organ:

"Sheep May Safely Graze," the familiar beautiful song from Bach's "Birthday Cantata," No. 208, arranged with peculiar effectiveness for piano and organ by E. Power Biggs. Not difficult in either part, but a keen sense of style and the utmost smoothness in playing are essential (H. W. Gray).

For Saxophone:

"When Day is Done" by Robert Katcher, "Night and Day" by Cole Porter, "The Man I Love" and "Embraceable You" by George Gershwin, "I Cover the Waterfront" and "Body and Soul" by John W. Green and "As Times Goes By" by Herman Hupfeld, all effectively arranged by Coleman Hawkins for B-flat tenor saxophone with piano accompaniment (Harms).

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Composers' Corner

Coxswain Vladimir Dukelsky has written a Coast Guard fighting song to lyrics by Howard Dietz, who was himself a sailor in the last war. "The Silver Shield" is its title, and lines from the chorus are "You'll find us in North Africa, in the Solomons and Attu. How many coasts does the Coast Guard guard? Quite a few, quite a few." Proceeds from the song will go to the Coast Guard Welfare Association. The composer says that it takes him 500 times as long to compose a work like his Violin Concerto (played recently by Ruth Posselt in New York) as it takes Vernon Duke, his alter ego, to toss off a popular song, and the latter brings in 500 times the money. Duke's greatest hit, "Taking a Chance on Love", has sold over 150,000 copies—roughly 1,000 times the number of all copies sold of Dukelsky's published works.

Anthony Pescara's "Tibet", played recently by the Indianapolis Symphony under Fabien Sevitzy, is scheduled for a Cincinnati Symphony performance under Eugene Goossens on Feb. 18. . . . A premiere of Richard Arnell's Violin Concerto will be given by Harold Kohon in Town Hall on Feb. 19.

Claudio Arrau is playing several new works this season: a new piano sonata by Charles Mills (Detroit in March); another by Ernesto Halffter who now lives in Lisbon, and three etudes by Bela Bartok. The pianist also is featuring Nikolai Lopatnikoff's sonata, which was to have its premi-



Abresch

Norman Dello Joio Accepts a Light from Sidney Foster. The Pianist (Left) Will Give the Composer's Sonata a Premiere in New York on Feb. 1, the Second Time He Has Played a Dello Joio Work. Both Were Written for Him

ere in Alexander Borovsky's New York recital.

Paul Bowles, music critic of the New York Herald Tribune, was commissioned to write the incidental music to native Melanesian lyrics for "South Pacific", a play. . . . Works by Gardner Read widely played this season: world premiere of his Symphony No. 2 with the Boston Symphony, the composer conducting; "First Overture" played by Sevitzy in Indianapolis; Prelude and Toccata Op. 43 by Kindler and the National Symphony and Golshmann doing his Fantasy for Viola and Orchestra in St. Louis.

Buenos Aires Hears Contemporary Music

North American Composers Represented on Programs of "Nueva Musica"

BUENOS AIRES.—The organization "Nueva Musica" which, since its inception in 1937, has given forty concerts of contemporary music, has during the past months featured music by contemporary American composers. Among composers of the United States whose works had first performances in South America were Roger Sessions, Roy Harris, Virgil Thompson, Wallingford Riegger, Adolph Weiss, Walter Piston, William Schumann, Henry Cowell, Vivian Fine, Ruth Crawford, George Perle, George Antheil and Ben. Weber.

Juan Carlos Paz has appeared as pianist and has also made addresses on modern music. Other performers have been Dora Berdichevsky, Esteban Eitler, Daniel Devoto and Dario Sorin.

Composers other than North Americans, represented on recent programs, were: Carlos Chavez, Mr. Paz, Satie, Stravinsky, Haba, Milhaud and others representing the modern movement in music in various countries.

Randall Thompson's "Alleluia" Is Sung

CHARLOTTESVILLE, VA. — Randall Thompson's "Alleluia", an a cappella composition for mixed voices, was sung at St. Paul's Episcopal Church on Jan. 9. Alpha Mayfield of the University of Virginia was the director. Dr. Thompson, head of the Division of Fine Arts at the University, sang in the choir.

Louis Kaufman to Play American Music

Robert Russell Bennett's Violin Concerto will have its first public performance when Louis Kaufman plays it with the National Orchestral As-

sociation under Leon Barzin in Carnegie Hall on February 14. At his Town Hall recital on March 17 Mr. Kaufman will introduce a Suite for violin and piano by William Grant Still, dedicated to him and to Annette Kaufman.

Before returning to the West, where he will be soloist with the Los Angeles Philharmonic and fulfill other engagements, Mr. Kaufman is to be heard in three Boston recitals and in eastern centers.

Songs by Burns Given at Bowdoin

BRUNSWICK, ME.—A concert of songs with texts by Robert Burns was given in honor of the poet's 185th birthday at Moulton Union, Bowdoin College, on the evening of Jan. 23, under the direction of Frederick Tillotson of the department of music. Those taking part included Mrs. Atherton P. Daggett, Marjorie Rice and Lloyd R. Knight. The program included 19 of the poet's songs and ballads. It was scheduled for a repetition at Harvard on Jan. 25.

Vardi to Play Gould's New Concertette

Morton Gould's second Concertette will have its premiere as a concert piece when Emanuel Vardi, for whom it was composed, plays it on Feb. 9 in the Town Hall Endowment Series. The Concertette was first heard in Washington when Mr. Vardi played it with the United States Navy Band Symphony.

Reiner Will Introduce New Symphony by Bernstein

PITTSBURGH—In his tenth pair of concerts with the Pittsburgh Symphony, Jan. 28 and 30, Fritz Reiner will introduce a new symphony, "Jeremiah", by his former pupil, Leonard Bernstein, now assistant conductor of the New York Philharmonic. Mr. Bernstein will conduct his own work.

Sir Thomas Beecham Defends Composers

British Conductor Criticizes American Attitude Towards Its Creative Musicians

Sir Thomas Beecham, conductor of the Metropolitan Opera, spoke on the problems of the American creative musician at a meeting of the National Association for American Composers and Conductors, on Jan. 16, in the Henry Hadley Studio.

"In England," he said, "we would never stand for such treatment. If American music does not appear on American concert programs, it is the fault of the composers themselves. They should stand up and fight, shout it from the house-tops, write to the papers, demand their rights as musicians and citizens."

The British baronet told of the long but successful campaign for native music in England. After years of effort such names as Vaughan Williams, Frederick Delius and Granville Bantock became well established. He said that New York should have several more symphony orchestras, devoting much of their time to American music alone.

Sir Thomas will play American compositions on all the programs of the London Philharmonic on its tour of the United States and Canada next Autumn. He is already examining manuscripts at his New York home. The tour will be sponsored by the association of which Sigmund Spaeth is president.

Music Teachers to Assemble in March

CINCINNATI.—After a lapse of two years the Music Teachers National Association, the National Association of Schools of Music, and the American Musicological Society will hold a joint convention in this city on March 23, 24 and 25.

With "Music in War and Peace" as the rallying theme, James T. Quarles, president of the M. T. N. A., is arranging programs to stress music as a factor in community morale. Glen Hayden heads the American Musicological Society; Edward N. Waters, the Musical Library, and Lucille Robbins, the state and local president council. Papers will be presented by Roy Harris, Earl V. Moore, Edwin Hughes, Warren D. Allen, Alvah Beecher, Dean Douglas, Theodore Finney, Leon Carson, Jr., Leon Rudnick and Gilbert Chase. Speakers at the banquet are to include Howard Hanson and James Francis Cooke.

Glaz to Appear

With Three Orchestras

Hertha Glaz of the Metropolitan Opera will make several solo appearances with the Toronto, St. Louis and Indianapolis symphony orchestras, the first two weeks in February.

Betty Paret Weds British Officer

Betty Paret, harpist, was married on Jan. 13 to Clifford Arthur Moreland, officer in the British Merchant

Navy. The ceremony was performed in St. Thomas' Church by the Rev. Dr. Roelif H. Brooks. After a reception in the St. Regis Hotel, Mr. and Mrs. Moreland left for Buck Hill Falls on their honeymoon.

Atlanta Audiences Applaud Novelties

ATLANTA, GA.—Vladimir Horowitz, in his concert at the Municipal Auditorium on Jan. 15, sponsored by the Atlanta Music Club on the All Star Concert Series, Marvin McDonald, manager, gave the first American performance (before a public audience) of the Prokofiev Sonata, No. 7, Op. 83. Mr. Horowitz was recalled five times following the work. The audience of 5,400 demanded encores after works by Bach-Busoni, Scarlatti, Rachmaninoff, Chopin, and Liszt.

The Ballet Russe de Monte Carlo, also under Mr. McDonald's management, drew capacity houses at the Erlanger Theatre on Jan. 18 and 19. This ensemble is always given the liveliest reception.

The Budapest String Quartet was presented by the Atlanta Music Club, Mrs. E. Raymond Johnson, president, on its Membership Series at the Atlanta Woman's Club Auditorium. The audience was enthusiastic. The house, of 750 seats, was filled to capacity.

H. K. S.

Meetings Held by Brooklyn Music Teachers

Brooklyn Music Teachers Guild, in cooperation with the Brooklyn Institute of Arts and Sciences, presented the third in the series of five informal open meetings and concerts in the lecture hall of the Brooklyn Academy of Music. The program was given by the Schubert Music Society, an amateur Negro choral group, which was founded ten years ago by Edward Margetson and his sister Marie Evelyn, for the purpose of promoting the appreciation of good music in Harlem. An address was given by the Reverend Karl M. Chworowsky pastor of the Flatbush Unitarian Church. The Guild's regular monthly meeting was held on Jan. 25 in the same hall. A round table on "Musicianship" was held, with the following taking part: Anna E. Shoremount, chairman; Tsuya Matsuki, Rudolph Jenkel, Loma Roberts, John Mokrejs, Mrs. Anne Versteig McKittrick and Mrs. Effa Ellis Perfield. A demonstration of improvisation was given by Dr. Frederick W. Schlieder.

Texas Christian University Holds Festival

FORT WORTH.—The School of Fine Arts of Texas Christian University held its annual Fall Music Festival on Dec. 5-7. Haydn's "Creation" was performed by the University Chorus and Symphony with soloists conducted by T. Smith McCorkle. Other works by Haydn including the Mass in C, No. 2, the "Clock" Symphony and several chamber music compositions made up the other programs of the festival.

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New York Concerts

(Continued from page 13)

the minds of pedants, but it is enjoyable music, especially when played with the singing tone and technical bravura which Mr. Piastro brought to it. The Concerto in D Minor by Sir Hamilton Harty had its first (and possibly its last) performance in New York. Not even Mr. Piastro's excellent playing of a shortened version could make it less obsolete in style and trite in content. In both of these works, however, the accuracy and finish of the violinist's performances were stimulating.

"The Devil in the Belfry", written after Poe's story, is full of clever technical passages but musically too commonplace to sustain the mood. Mr. Piastro played it well, as also the transcription of the Scriabin prelude and the Elgar and Wieniawski works. Mr. Sandor was an effective collaborator at the piano.

Blanche Thebom, Mezzo-Soprano

A voice of exceptional quality and possibilities, allied with uncommon musical intelligence, was disclosed by Blanche Thebom, a young mezzo-soprano of Swedish ancestry from Canton, Ohio, at her New York debut in recital at Town Hall on the evening of Jan. 12. The native temperament



Blanche Thebom Rosalyn Tureck

and imagination and keen sense of style that she brought to a widely ranging program firmly held the interest of the audience throughout and left it with the conviction that the highest goal is possible for this young singer of strikingly attractive personality and graceful stage manner when she gets her vocal endowment under better control.

Unlike many other singers, she chose to keep her singing for the most part within a small tonal framework, whereas her voice was at its best when freely emitted medium and upper tones were permitted to ring out with a roundness, richness and dramatic effect that bespoke the opera as her eventual sphere. Faulty production tightened and thinned her piano tones and robbed her pianissimos of carrying quality, and yet despite the lack of proper texture in these

tones her singing was at all times expressive. One could readily imagine how potent artistically and how completely satisfying it would have been were the voice fundamentally freed and smoothed out.

"Nasce al bosco" in the Handel group, "Der Schmied," added to the Brahms group, and the aria, "Ne me refuse pas," from Massenet's "Hérodiade" were among the singer's best offerings, while "The Prayer" and "Where Are You, Little Star?" were sung with special charm in the Mussorgsky group. Theodore Chamler's individual "Three Sisters," two spirituals and songs by Quilter and McDonald formed a closing group in English. Paul Meyer was the accompanist.

Rosalyn Tureck, Pianist

At the first of her three projected piano recitals to be devoted to the music of J. S. Bach, given at Town Hall on the afternoon of Jan. 15, Rosalyn Tureck again exhibited the spirit of zestful pleasure in playing the compositions of the great Leipzig cantor that has marked her Bach playing in the past. She was at her best in those of livelier mood and, consequently, gave an especially good account of the closing fugue of the "Capriccio on the Departure of a Beloved Brother", the Courante and the Gigue of the English Suite in G Minor and the preludes and fugues in C Sharp Major and D Major from the first book of the "Well-Tempered Clavier".

The opening performance of the Fantasie in C Minor augured well for the rest of the program and an effective ending was made with the "Italian Concerto". Other listed numbers were three minuets, in C, G Minor and, again, G, the preludes and fugues in B Flat, C Sharp Minor and B Minor from the "Well-Tempered Clavier", Book I, a Sonata in D Minor and a Sinfonia in F Minor. Miss Tureck played her program throughout with a discerning and firm structural grasp, technical clarity, musicianly intelligence and a considerable range of dynamics, while at the same time with a too consistent brightness and a frequent hardness of tone, which somewhat marred her otherwise admirable results.

Jazz Concert

The second of Eddie Condon's Jazz Concerts in the Town Hall on the afternoon of Jan. 8, had an audience largely of service men and other young people. The assisting players bore the intriguing names of Art Hodes, Cozy Cole, Miff Mole, Don Frye, Sidney Catlett, "Kansas", Sterling Boze, Max Kaminsky, Billy Butterfield, Lou McGarity, Buster Bailey, Pee-wee Russell, Box Casey, and Mr. Condon himself in the guise of a guitarist. The music offered was not exactly what would appeal to the usual Town Hall audience, but of its kind it was exceedingly good and very well presented, bringing a lively response from the audience. Besides the printed program there was an "impromptu ensemble" sometimes referred to as "a jam session". This was especially striking. A good time was had by all.

Busch Trio Substitutes for Lehmann in New Friends Series

Because of the sudden illness of Lotte Lehmann, who was to have given a program of Beethoven songs, the Busch Trio, consisting of Rudolf Serkin, piano, Adolf Busch, violin, and Hermann Busch, cello, stepped in at the eleventh hour at Town Hall on the late afternoon of Jan. 9 to keep the concert series of the New Friends of Music uninterrupted. Departing perforce from this season's all-Beethoven scheme, the emergency program included Mozart's Piano Trio in G (K. 564) and Schubert's Piano Trio in B Flat, Op. 99, along with Beethoven's String Trio in E Flat,

Op. 3, in which Lotte Hammerschlag and her viola joined the Messrs. Busch.

The climax of the concert was reached with the Schubert Trio, which was played with a zestful and affectionate sympathy throughout, with exhilarating spirit in the faster movements and with deeply impressive lyrical beauty in the Andante. The music of the Mozart work, too, was invested with a large measure of the requisite charm and grace in a tonally delectable and appropriately scaled performance, but its inner essence was not exhaustively probed.

Between these the early Beethoven Trio for strings only received a balanced and discerning reading, which reached its greatest effectiveness in the slower sections, however, as the minuets and the corner movements would have benefited by greater rhythmic thrust and resilience.

Lener Quartet

The Russian program of the Lener Quartet at the Town Hall on the afternoon of Jan. 15 offered only two works, Tchaikovsky's E Flat Minor Quartet and the Piano Quintet of Shostakovich, with Ania Dorfmann as assisting artist. The news of the occasion was the older rather than the newer music.

It is not easy to grasp why the quartets of Tchaikovsky are so generally neglected. Their appeal is perhaps less immediate than that of the popular symphonies and tone poems, and this largely because their melodies are less memorable and not so easy to retain. But in spite of this and of the fact that they are not infrequently orchestral in character they are still creations with the genius of their composer writ large upon them. The E Flat Minor Quartet, for one, is great music even if in spots somewhat overwritten. Only the finale falls a little below the level of the other three movements. The second, an allegretto vivo e scherzando, is of such charm that the audience, forgetting for a moment the silly code which discounts symphonic movements, clapped its hands vigorously as if following the instincts of second nature. The same thing hap-

(Continued on page 33)

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New York Concerts

(Continued from page 32)

pened after the third, a profoundly emotional page of poignant chromatic harmony, which sounds like a presage of certain things in the "Pathétique".

There is no present need to rediscover the Shostakovich Quintet. It is avowedly music of the head rather than the heart, often hard-shelled and astringent, but nevertheless one of its composer's best works. Miss Dorfmann played the piano part admirably and with just the percussive tone it demands. The chief drawback in the performance, also in the Tchaikovsky, was Mr. Lerner's frequent and conspicuous flaws of intonation. P.

Pernel-Simonds Sonata Recital

The third of the series of violin-piano-sonata recitals by Orrea Pernel and Bruce Simonds, was given in the Carnegie Chamber Music Hall on the evening of Jan. 10, attracting, as the two former recitals had done, an interested audience. The works presented included the Sonata by Beethoven in G, Op. 96, a Sonata by Porter, and the Sonata in A by Fauré. N.

Gloria Greene, Pianist

Gloria Greene, a thirteen-year-old member of the group of young pianists brought from the West Coast by Ethel Leginska for New York debuts, revealed indisputable talent at her Town Hall recital on the evening of Jan. 8, when she brought musical responsiveness to her playing of an exacting program. She has acquired

a certain degree of facility though without clarity or sureness of finger, while her rhythm proved somewhat erratic and her tone tended to be percussive. A pianist in the making, she is hardly sufficiently developed either musically or technically as yet to do justice to the Bach-Busoni Toccata and Fugue in Minor, the Schumann Sonata in G Minor or the twelve Chopin etudes, Op. 25, on the program. Liszt's Rhapsody No. 8 was the closing piece. C.

Lois Doschek, Pianist

Louise Doschek, a pianist who made her New York debut two years ago, returned to Town Hall on the evening of Jan. 9. Miss Doschek revealed a good technical equipment and musical taste in a program which included Bach's Third "English" Suite; Brahms's Intermezzo, Op. 117, Nos. 1 and 2, and Rhapsody, Op. 79, No. 2; two Chopin etudes and a polonaise; the Debussy "Suite Bergamasque"; and Glazunoff's Sonata, Op. 74, No. 1. What her playing lacked was life and warmth. Miss Doschek obviously has the capacities to perform with much greater vigor than she did most of the time at this recital. This was shown in the Brahms and Glazunoff music, when she stepped up the intensity of her playing very considerably. The audience was cordial. I.

Olga Lepkova, Mezzo-Soprano

Olga Lepkova, a mezzo soprano from the embattled regions of the Ukraine, was heard with pleasure by an audience of fair size at the New York Times Hall the evening of Jan. 16. A lithe and slightly apparition in shimmering blue spangles and paillettes, Mme. Lepkova was heard in a cavatina from Donizetti's "La Favorita" and an air from Meyerbeer's "Prophet" as well as Russian lyrics by Tchaikovsky, Rachmaninoff and Mussorgsky, some songs in English and a number of Ukrainian folk melodies.

The reviewer, being occupied elsewhere, was unable to hear Mme. Lepkova's operatic numbers or her English songs. In things like Mussorgsky's exuberant "Hopak" and in the Ukrainian folksongs she was, of course, in her element and sang them with contagious enthusiasm. Her tones have the hard, metallic, somewhat raucous quality associated with many female voices in Russia, but her singing had about it a certain infectious vitality which can be very stimulating and wholesome.

Elmer Zeller was her efficient accompanist. P.

Neysa Dickinson, Pianist

Neysa Dickinson, 14-year-old pianist and one of Miss Ethel Leginska's importations from the far West, gave a recital in the Town Hall the evening of Jan. 16. Miss Dickinson, who has, it appears, already won prizes in the still brief span of her career, was heard in the F Sharp Minor Prelude and Fugue from the first book of the "Well-Tempered Clavier" and the Fifth French Suite of Bach; a Mozart sonata and works by Chopin, Brahms, Liszt, Miss Leginska and herself. Hans von Bülow used to say that a pianist should play first correctly; then beautifully, then interestingly. Miss Dickinson to a certain degree meets the first of these qualifications. P.

Busch Quartet Plays for New Friends

An all-Beethoven program was given at the New Friends of Music concert in Town Hall on the afternoon of Jan. 16 by the Busch Quartet, with Lotte Hammerslag substituting for Karl Doktor at the viola desk, and by assisting instrumentalists. Two entirely different periods in Beethoven's career were represented, the Septet, Op. 20, being a work of his exuberant youth, and the String Quartets,

Op. 95 and Op. 135 the product of his matured genius. In the septet the string players were joined by Victor Polatschek, clarinet, William Valkenier, horn, Raymond Allard, bassoon, and Anselme Fortier, double bass. The audience applauded the quartet and the other players enthusiastically. V.

Fritz Kreisler, Violinist

This concert in the Metropolitan Opera on Jan. 12 was for the benefit of the Salvation Army which was richer by \$105,000 owing to Mr. Kreisler's appearance. The program included the Bruch G Minor Concerto, and shorter works of a more popular type by Mozart, Corelli, Tartini-Kreisler, Rimsky-Korsakoff-Kreisler, Tchaikovsky, Debussy-Hartmann, Falla, Grainger-Kreisler, and by Mr. Kreisler himself. As an encore he played an arrangement of the Londonderry Air. During the intermission, addresses were made by officials of the Salvation Army. Carl Lamson was the accompanist. N.

Mabel Rippel, Pianist

Mabel Rippel, pianist, gave a recital in Steinway Hall on the evening of Jan. 11. Her program included a Bach Prelude and Fugue in G Minor, Beethoven's Sonata, Op. 53, the "Waldstein", and compositions by Brahms, Chopin, Liszt, Moszkowski, Ravel, Falla and MacDowell. Miss Rippel was cordially applauded. V.

Duo-Pianists Give Benefit Recital

For the benefit of the Coordinating Council of French Relief Societies, Inc., Genia Nemenoff and Pierre Luboschutz gave a two-piano recital at 457 Madison Ave., on the evening of Jan. 19. A large audience, including many musical notables, applauded the players. Their program was substantially the same as the one offered at their Town Hall concert a few days earlier.

Copland to Lecture at Harvard

Aaron Copland, composer, has been appointed visiting lecturer on music at Harvard University for the spring term. He will deliver five public lec-

tures on modern music under the Horatio Appleton Lamb Fund established in 1928 to bring eminent musicians to Harvard. Mr. Copland is president of the American Composers Alliance, and a director of the International Society for Contemporary Music, the League of Composers and the American Music Center.

Juilliard Pupils Heard in Recitals

Beethoven's First Symphony and works by Lalo, Delius, Holst and Reger were on the program which was to be given by the orchestra of the Juilliard School of Music under Willem Willeke on Jan. 22.

Students of the Juilliard Graduate School appeared on Jan. 11, those taking part being Barbara Steinbach, Minerva Davis, Glory Zahrandnik, Miriam Woronoff, Aaron Chaifetz, John Fiasca and Madeleine Foley.

Students at the Institute of Musical Arts of the Juilliard School of Music gave recitals on Jan. 7, 13 and 14. The Jan. 14 program was given by piano students of Henriette Michelson. Students who participated in these three recitals were: Gerald Gelbroom, Eugene Jacobowsky, Anita Sixfin, Florence Katz, Alice Arabian, Louis Teicher, Jean Fornoff, Ruth Duncan, Kevin Prendergast, Cope McWhinney, Jean Rosenblum, Joyce Paull, Walter Nowick and Richard Fisk, Shepard Coleman, Helen Stiehler and Katherine Slavich.

Pupils of Olga Eisner to Give Recitals in Mannes School

Professional and student pupils of Olga Eisner will be heard in two recitals at the Mannes Music School on the evenings of Jan. 30 and Feb. 27. Pergolesi's Stabat Mater, Brahms and Schubert songs and works by contemporary composers are listed.

Gregory Ashman Presents Pupils

Students of Gregory Ashman were presented at a piano concert in his studio on Jan. 15, when music by Schumann, Brahms, Haydn and Grieg was played by Tamara Bliss, Lillian Meizel, Phyllis Rappaport and Paul Fornacca.

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Sgt. Scott Watson, Pianist, Lights the Birthday Cake Candle in Celebration of the First Anniversary of the All-Soldier Concert Series at Fort Riley, Which He Founded. Left to Right: Pvt. Eugene Altschuler, Violinist; Sgt. Watson; Major Andrew B. White, Baritone; Sgt. Everett Roudebush, Conductor; Cpl. Herbert Bird, Violinist, and Pvt. Harry Becker, Tenor

All-Soldier Concert Series Marks First Birthday at Fort Riley

Cavalry Replacement Center Proud of Its Music Program—Chorus of 90 and Orchestra of 30 under Sgt. Roudebush

FORT RILEY, KANS.

WITH a birthday cake and a concert of festival proportions, Fort Riley's Cavalry Replacement Training Center recently celebrated the anniversary of a unique musical feature—its year-old all-soldier concert series.

Once and sometimes twice each week since the Autumn of 1942, audiences comprising all the military ranks from Private through Major-General have gathered at the Cavalry Replacement Training Center Service Club to hear concerts of serious music played and sung by soldier-artists to whom music had been a full-time job before they heard the call of the GI bugle.

During their scant off-duty time, the permanent training personnel have developed surprising music-making facilities. These have been organized under the supervision of the Special Service Section, in whose bailiwick such matters lie. There is a professional mixed chorus of 90 enlisted men's and WAC's voices, plus a 30-piece orchestra. The piano, a vital item in the equipment of any concert hall, is a very fine concert grand, purchased from funds raised by benefit performances of last year's musical revue, "The Life of Riley".

Musical Minority Has Its Way

Soldier music-lovers arriving here for training are consistently astonished to find a full musical life going on within the camp during off-duty hours. All in all it is a striking manifestation of the will of the music-loving minority to create for themselves a few of the fine advantages they would otherwise lack, being so far from a metropolis.

Sgt. Everett Roudebush is organizer and conductor of the Cavalry Chorus and the CRTC Orchestra. A native of Appleton, Wis., Sgt. Roudebush holds a Master of Music degree from

the Chicago Musical College. Before induction into the service he had been accompanist for several stars of the Metropolitan Opera Co., notably Salvatore Baccaloni, with whom he made two tours.

Major Andrew B. White, baritone, graduated from the University of Arizona with a reserve Cavalry commission. Ernestine Schumann-Heink heard him sing and encouraged him enthusiastically to follow a vocal career. He moved to New York to continue study, under Sidney Dietrich, and to be baritone soloist with Fred Waring's glee club for two years until called into the service in early 1941, with the rank of first lieutenant. While stationed at Fort Riley, the nation's Cavalry center, he has been a most popular attraction on numerous musical programs. It has been largely through his good offices that this post has the musical advantages that it has, in that he has given official encouragement to all musical enterprises.

Sgt. Scott Watson, pianist, originated the concert series and has been its impresario, as well as one of its chief stars. A "cum laude" graduate of the Peabody Conservatory, Baltimore, Sgt. Watson was busy with concerts, teaching, and post-graduate study when the Selective Service Act called him in June, 1941.

To a certain extent even training personnel are transient at a replacement center. But the groundwork for the Cavalry center's off-duty musical life has been firmly laid and it is apt to continue, even if certain of its key personalities should be sent to theaters of operations in other parts of the world.

The program for the anniversary celebration was as follows: works by Sibelius and Bach and Kentucky folk songs by the chorus and orchestra; Bach's Concerto for two violins, Cpl. Herbert Bird and Pvt. Eugene Altschuler; baritone songs by Maj. White; two-piano works by Debussy-Ravel and Mussorgsky-Pattison, Sgt. Watson and Sgt. Roudebush; songs of the Soviet and American Cavalry ("Hit the Leather" by Capt. Meredith Willson written for Fort Riley), chorus and orchestra.

'Reveille' to 'Taps'

Bugle Notes

More letters from overseas which speak longingly of music. Two were sent to L. Camilieri, conductor of the People's Chorus. From Australia, 2nd Lt. Henrietta Epping writes: "I haven't forgotten the chorus and all it meant to me. Time after time the songs come to mind and make a welcome change from the popular songs everybody is singing. In any church service, repeating the Lord's Prayer reminds me of the really ecstatic moment when we first sang your composition. I hope the work is still going on and doing for others what it did for me. I can't imagine war stopping it. . . . I have not in my travels found an equivalent organization, although the Army does realize the importance of music to its personnel and does a good deal in that line."

The other is from Cpl. Morris D. Barr, somewhere in Iceland, who writes: "I wish millions of others had taken such an interest in 'Keeping 'em Singing' throughout the world—perhaps the world would be far happier now. The lesson sheets I got when I was with your chorus were left somewhere out of my reach. I wonder if it would be possible for you to forward me a set."

* * *

A music short, based on the Army's "Hit Kit," a monthly publication of six popular musical numbers in each issue, has been made by Fred Waring for inclusion in an issue of "G.I. Movies."

In the near future, the Music Branch of the Special Services Division, will issue a band folio of church music, including 67 hymns and two funeral marches, as well as two V-Disc records of marches for soldiers going to church. These will be available to all Army bands. The church marches recorded by the Fort Slocum Band, conducted by Captain Harry Salter, include March Still Onward, Dear Guardian of Mary, Onward Christian Soldiers, Onward Brothers, The Church's One Foundation, God of Our Fathers and Stand Up, Stand Up, for Jesus.

* * *

PERSONALS — Rolf Persinger, younger son of Louis, the violinist, and a violinist in his own right, is now a warrant officer assigned to Stimson Field, San Antonio, leading the 430th AAF Band. He played clarinet in the First Band at Fort McClellan, where he received basic training after induction over a year ago, and later was one of a few accepted in try-outs for the Army music school at Arlington, Va., graduating among the first ten in class.

Cpl. Francis Rogier, baritone, former member of the Chautauqua and Juilliard operas, is now at Stanford University, where he sings quite a lot—in Chapel, in oratorio performances, and in Menotti's "The Old Maid and the Thief" at Palo Alto, also at concerts in and around San Francisco and Los Angeles. He is also working with Dr. Jan Popper, former conductor at the Prague Opera, on Lieder.

Cpl. Walter A. Kattwinkel, once connected with the Essex County Opera and a concert, radio and church baritone, is now stationed with an anti-aircraft artillery unit at Newport, R. I. He has sung for Treasury concerts over WJZ.

A concert was given in the Post Chapel at Fort Benning, Ga., on Jan. 16, by the 176th Infantry Band with Warrant Officers Paul S. Gallaway, organ and piano; Robert B. Cantrick, flute; Marvin C. Howe, horn, and Ellis B. Kohs, timpani.



Key Dollar of the Music Section, Special Services Division of the War Department, Shows Pfc. Robert Castill One of the New V-Discs

V-Discs Supply Music to Soldiers Everywhere

V-DISC records of classical, semi-classical and popular music are now supplied to soldiers in all commands of the United States Army throughout the world at the rate of 100,000 a month, the War Department announces.

This is a new program of the Music Section, Special Services Division, authorized to fill a need for furnishing service men with the types of music they had been used to at home. The 12-inch pliable records, containing a wide variety of music from jive to symphony orchestras with vocal numbers from artists like Bing Crosby and Dinah Shore to leading opera stars, are shipped to all Army installations overseas monthly in sets of 30 different discs, and to posts, camps and stations in the United States in sets of six.

Under the supervision of Captain Robert Vincent, well-known recording engineer, production of these records will be increased as soon as facilities are available. The War Department is now using facilities of most large recording companies for the purpose.

Top-ranking artists, symphony conductors and name-band leaders are co-operating with the Army in furnishing music gratis for the records. For example, Toscanini and the NBC Symphony orchestra have recorded "Garibaldi's War Hymn" (the Italian hymn of liberation) and "Stars and Stripes Forever". Werner Janssen and the Janssen Symphony orchestra of Los Angeles have recorded for the first time Symphonie Moderne, Parts I and II, for the use of the Army. "Fats" Waller did a series of special ditties. Dorothy Kirsten and Felix Knight have recorded "My Hero" and "One Alone" in a new choral arrangement. Andre Kostelanetz, Captain Glenn Miller, Tommy Dorsey, Duke Ellington, Paul Robeson and Boston "Pops" Orchestra and innumerable others have made recordings to date.

Captain Vincent is now on the Pacific coast recording military bands, orchestras and other Hollywood talent to add to this service.

The current issue of V-DISCs, containing Christmas carols and other holiday music, was flown overseas in order to be sure the records reached the soldiers for the holiday season.

The records, double discs with two numbers on each side, can be played on standard speed, hand-wound or electric machines.

Lieutenant Colonel Howard C. Bronson is officer in charge of the Army's Music Section.

WE CAN'T AFFORD TO LET UP NOW . . .



Let's All BACK THE ATTACK



4th

WAR LOAN



Total Victory is undoubtedly closer today than it was a few months ago. But don't let's make any mistake about it—*there's still a great deal to be done* before the glorious day of PEACE arrives.

Many battles are still to be won. Millions of dollars worth of war equipment must still be made and delivered to the fighting fronts. There are many sacrifices ahead of us.

Let's not let up now.

No matter what your bond buying has amounted to so far, *increase it, step it up, buy at least one extra \$100 bond during the 4th War Loan Drive, and more, if possible.* Whatever sacrifices you may find it necessary to make, how can they compare with those being made every day by our men at the front?

You'll feel better when the boys come marching home if you can look them squarely in the eye and say "*We backed you up with EXTRA bonds.*"

★ START TODAY!

JAN CHERNIAVSKY

THRILLS AUDIENCE



Pianist Scores Brilliant Success in Town Hall Recital, New York, Jan. 10, 1944

"Jan Cherniavsky is a sensitive pianist of substantial technical attainments. Busoni's transcription of Bach's organ Prelude and Fugue in D major was given a telling revelation in which the composition's musical contents were never forgotten, so that it did not degenerate into a mere show piece as is so often the case, but emerged as a towering structure."

New York Journal-American, Jan. 11, 1944

"The many persons who attended Jan Cherniavsky's recital heard an exceptionally fine demonstration of piano playing by a richly-endowed and sensitive musician. Not only is his technical equipment outstanding, but he revealed a command of tonal tints and pedal nuances in fashion that made his interpretations memorable in a season where many of his keyboard colleagues have offered challenging performances."

New York Journal-American, Jan. 11, 1944

"A well-balanced recital was given by Jan Cherniavsky. He proved a sensitive artist, technically gifted and imaginative in his traversal of the program."

New York World-Telegram, Jan. 11, 1944

SOLOIST WITH ORCHESTRA

"Cherniavsky played Tchaikowsky's B flat minor concerto. His extraordinary technical equipment was augmented with a warmth and depth of feeling entirely unusual in pianists, and there was not an instant of tonal sacrifice to mere velocity. His reward was a dozen recalls by the audience and the leaving of an unforgettable impression of perfection."

Los Angeles Evening Herald and Express

"Schumann's concerto was played by Cherniavsky in a way to stir his hearers to a demonstration that has rarely been equalled in Seattle. Again and again the pianist was recalled to the stage, and finally, as the applause seemed to gain in volume instead of diminishing, he broke the rule against encores and played two."

Seattle Post-Intelligencer

Mr. Cherniavsky also appears in joint recital with his brother, Mischel Cherniavsky, 'cellist, playing sonatas and solos.

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Russian Pianist Amazes His Hearers at Town Hall in First Solo Recital

The large audience that assembled in Town Hall last night to hear Jan Cherniavsky, Russian pianist, in his first solo appearance in this city, gave early evidence of amazement. After the third number, there was an ovation. At the end there was prolonged cheering.

There was good reason for such enthusiasm. For not only did the pianist display extraordinary bravura, with a remarkable technique and an exceptionally fine tone, but he used his pianism as a poet and an artist of high rank.

The reading of the opening Haydn theme and variations in F minor may have seemed eccentric, but it might be more fair to say that it was an unusually individual interpretation of real beauty. The Adagio from the Bach-Busoni Organ Toccata in C major that followed was more orthodox, and showed unusual feeling for form and content. It was the next number, however, the Bach-Busoni Organ Prelude and Fugue in D major, that gave the first real inkling of Mr. Cherniavsky's technique. The octaves, especially in the left hand, were taken at a speed that almost ran away with the player, being a source of wonder, as was the treatment of all the rest of the difficulties that Busoni piled up in this music.

The Bach-Busoni works, written in the grand manner, were followed by the sharply contrasting delicate Debussy group of six Preludes. This was Debussy playing to rank with the best, with gnomish humor and exquisite play of tone. The concluding Chopin group, however, was possibly the high spot of the evening, for here imagination and feeling were expressed by Mr. Cherniavsky's remarkable fundamental tone, with unusual colorings and blendings, his use of dynamic contrasts and his ability to sing a melody with haunting beauty. There was a certain lack of unity in the F minor Fantasy, Opus 49, regarded by some critics as the greatest of all of Chopin's works, although the tone and the technique were saving virtues. The E major Nocturne, Opus 62, No. 2, received a rich reading, the B-flat major Polonaise was treated in the poetic manner that it requires, and the closing B minor Scherzo, Opus 20, brought the audience to its feet in the greatest enthusiasm of the evening. Several encores ended the recital, with the audience clamoring for more.

Mr. Cherniavsky, who has been heard here with his brothers Leo, violinist, and Mischel, 'cellist, in the Cherniavsky Trio, was a pupil of Leschetizky, and he plays in the Leschetizky tradition. It is a great tradition.

R. L.